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WILLIAM BLAKE

1757-1827

CATALOGUE OF
BOOKS, ENGRAVINGS
WATER-COLORS & SKETCHES
BY WILLIAM BLAKE



EXHIBITED AT THE GROLIER CLUB
FROM JANUARY 26 TO FEBRUARY 25
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INTRODUCTORY NOTE

THE first exhibition in America of works by William Blake was held at the Boston Museum of Fine Arts in 1880. It was occasioned by the temporary deposit there of a number of pictures owned by Mrs. Alexander Gilchrist, the wife of Blake's biographer, who was then living in this country. The collection included water-color drawings, pencil sketches, and a large number of books to which Blake contributed engravings. Except for a copy of the *Book of Thel*, there were none of Blake's own books in the exhibition. A second exhibition was held in the Boston Museum in 1891. This, the "Introductory Note" to its catalogue tells us, was made possible by a rich gift to the Museum of some of Blake's best water-colors, including "Seven Designs from Shakespeare" (Gilchrist, II: 251, No. 242), "Nine Designs from 'Paradise Lost,' 1808" (Gilchrist, II: 219, No. 90), and "Eight Designs from Milton's 'Comus'" (Gilchrist, II: 245), together with

the fact that the number of Blake's works belonging to a private collector of Boston had, in the meantime, been largely increased.

This latter exhibition was rich in original designs in water-color, pencil, sepia, etc., but, again, not in Blake's printed works, only nine out of fifteen being shown. This fact is not surprising when it is remembered that up to this time few of Blake's books had come to this country; indeed, few had left the hands of their original purchasers.

Blake died in 1827. He had been almost entirely neglected at the time of his death, and his name remained in obscurity until 1863, when the biography, begun by Alexander Gilchrist, and finished by his widow, with the help of Dante Gabriel and William Michael Rossetti, was published in London. Called "Pictor Ignotus" on the title-page of the book, the expression described the poet-painter at the time, but thanks to the interest excited by the *Life*, this remarkable man became well known. Not only did he become a subject of appreciative regard, but this feeling spread into a mania, which resulted chiefly in the production of costly facsimiles of his works. J. C. Hotten issued a facsimile of *The Marriage of Heaven and Hell* in 1868; Professor C.

E. Norton edited the *Book of Job* for publication in Boston in 1875; eight of the works were issued without a publisher's name, in an edition of one hundred copies, in 1876; the *Jerusalem* appeared under the imprint of J. Pearson in 1877; and Mr. William Muir, with others, in 1886 issued the works in an edition of fifty copies.

Up to 1880, few sales of importance contained copies of our artist's books, but in 1882, with the sale of the Hamilton Palace Libraries, ten Blake items came into the market. This was followed, in 1885, by the sale of Mr. F. S. Ellis's collection, when the catalogue showed six numbers under Blake's name, including the very valuable "Autograph Poems and Sketches" (No. 139). Mr. Thomas Gaisford's library, sold in 1890, gave the opportunity for the purchase of thirteen books interesting to collectors of Blake. The most valuable collection to be dispersed was, however, that of the Earl of Crewe, formerly his father's, Richard Monckton Milnes, Lord Houghton, comprising eighteen important works, which were sold in March, 1903. Many of the finest and best-known examples of Blake's genius were contained in this library, and while it is to be regretted that so remarkable a collection should have been broken up, collectors are the gainers by the dispersal.

As a direct result of this sale and of the previous ones, lovers of Blake are enabled to see in the exhibition of the Grolier Club the most comprehensive display of his printed or published works. They may examine here all of his own books, except the *Book of Los* and the *French Revolution*, both of which are unprocurable.

A large number of published books with designs or engravings by Blake are also shown. Thus it will be seen that the province of the Grolier Club exhibition is somewhat different from those held in Boston, where, as has been stated, the collection of original drawings far surpassed, both in number and importance, the engraved books. This collection may, therefore, be said to supplement the others.

The collection includes, also, sets of drawings for two of Blake's best-known published books, the *Job* and *Young's Night Thoughts*, and a set of water-color drawings illustrating Milton's *Allegro* and *Il Penseroso*, which were never published and are almost unknown. Without an attempt to form an extensive collection of drawings and sketches, enough have been brought together to give an idea of the artist's methods of drawing.

It is a matter of regret that the distinguished curator of the Boston Museum

collection of prints, Mr. S. R. Koehler, could not have lived to see the present collection, and that thus we might have benefited by his further study of these varied examples of Blake's puzzling color-printing processes. As it is, we are indebted to him for the ultimate results of investigation on this subject. Gilchrist had, of course, gone into the matter, though not with the skill of an expert, and John Jackson, in his *A Treatise on Wood Engraving*, gives a clear and concise account of Blake's methods of engraving, but Mr. Koehler first set the question of the method of coloring on an exact basis.

When Blake was ready to print his *Songs of Innocence*, he found himself without means to publish in the ordinary way. His thoughts upon the problem resulted, as usual with him, in a dream, in which, he said, he received his instructions in a suitable method of reproduction. Gilchrist tells the story:

"Long and deeply he meditated . . . the subject of anxious daily thought passed—as anxious meditation does with us all—into the domain of dreams and (in his case) of visions. In one of these, a happy inspiration befell, not, of course, without supernatural agency. After intently thinking by day and dreaming by night, during long weeks and months, of

his cherished object, the image of the vanished pupil and brother at last blended with it. In a vision of the night, the form of Robert stood before him, and revealed the wished-for secret, directing him to the technical mode by which could be produced a fac-simile of song and design. . . . This method, to which Blake henceforth consistently adhered for multiplying his works, was quite an original one. It consisted in a species of engraving in relief both words and designs. The verse was written and the designs and marginal embellishments outlined on the copper with an impervious liquid, probably the ordinary stopping-out varnish of engravers. Then all the white parts or lights, the remainder of the plate, that is, were eaten away with aqua-fortis or other acid, so that the outline of letter and design was left prominent, as in stereotype. From these plates he printed off in any tint, yellow, brown, blue, required to be the prevailing or ground colour in his fac-similes; red [brown?] he used for the letter-press."

Blake himself referred to his process in his *Marriage of Heaven and Hell*, and again, more practically, in a memorandum on p. 10 of the "M.S. Book" (No. 139). The first extract is as follows:

"But first the notion that man has a

body distinct from his soul is to be expunged; this I shall do by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid."

The second reads: "To wood-cut on pewter: lay a ground on the plate, and smoke it as for etching, then trace your outlines, and, beginning with the spots of light on each object, with an oval-pointed needle scrape off the ground, as a direction for your graver. Then proceed to graving, with the ground on the plate; being as careful as possible not to hurt the ground, because it, being black, will show perfectly what is wanted.

"To wood-cut on copper: lay a ground as for etching; trace, etc., and, instead of etching the blacks, etch the whites, and bite it in."

In the execution of his own books, then, Blake used the relief-etching process, "supplemented here and there by the graver, or occasionally substituting for it the process which he called 'wood-cutting on pewter.'" Impressions taken from these plates were intended to be colored, and are so finished in many copies. The methods of coloring, which even a cursory glance at the examples here exhibited show to have been various in kind, present

an interesting problem to the student of technical processes of engraving and color printing.

The early examples were printed in one or two colors, and the impressions, when taken off, were colored with water-colors, often heightened with gold, by Blake or his wife. In later works and later impressions of early works, the method varies as the result, evidently, of experimenting after a quicker and more effective way of coloring. In some, several inks were used in printing; in others, especially after 1794, the designs on the plates were thickly dabbed or painted with pigment and impressions taken which were then blended or softened with water-colors. The ink being applied to the plate with balls, a cloth, or even with the fingers, a slightly irregular or granulated surface was produced, which, in turn, produced a similar surface on the proofs when they were pulled. In some cases the ink was laid on the plate very thickly, one color overlapping another, so that when the impression was taken off, a good deal of paint came with it, roughly, and a heavy impasto or aquatint effect was gained.

Thus, it will be seen that no two impressions taken from a plate would be exactly alike, and the accidental results obtained in printing each copy would furnish

opportunities for individual treatment in the finishing.

Mr. Koehler, commenting upon the accounts of Blake's color process as given by Mr. Tatham and Gilchrist, says :

"The fact is, that these 'color-prints' of Blake's are monotypes, a species of picture with which the public has become somewhat familiar within the past ten years. Most of these monotypes are produced by painting a picture in printers' ink or other oil color on a metal plate, and then transferring it to paper. Black or brown ink is usually employed for the purpose, but monotypes in color have also been produced, more particularly by Mr. Charles A. Walker, of Boston. The aim of these monotypes is, however, to produce a finished picture, which shall need, if possible, no retouching whatever. Blake's aim was different. He simply desired to obtain a basis for a picture to be further elaborated, and in which accidents could be utilized to obtain effects and differences otherwise not to be reached. For this purpose a millboard was better than a copper-plate, and it had the advantage, moreover, of retaining more of the color, so that the design could be gone over again, and used repeatedly. As in his relief-etching process, so also in this field, Blake was not the only

worker, nor, indeed, the first, although again there is not the slightest reason to doubt his originality. So far as is known, the first to produce what are now called monotypes was Giovanni Benedetto Castiglione (1616-1670), who not only produced designs in printers' ink, but used also other means, with a view to working up the resulting impressions in water-color. Bartsch, in his '*Peintre Graveur*,' Vol. XXI, p. 40, describes Castiglione's process as follows: 'Castiglione sketched the outlines of his pictures with a reddish oil color, and made from them a counter-proof on paper, which did not badly resemble a design executed broadly in red chalk. These outlines having well dried on the paper, he filled in the shadows with bistre, and thus produced designs more or less finished.' This is precisely the method used by Blake, although he carried it further than Castiglione."

The student of Blake may be confused by the fact that the extreme development of the color process is sometimes found in copies of books with early dates upon their title-pages. In explanation of this peculiarity, we have to remember that the books were printed one at a time, as orders were received for them, and that they were colored then, more or less elaborately, according to the prices paid for them.

Thus books whose plates were engraved before 1794 may have been printed and colored long after that date. Fortunately, we have a clue to the period, if not the exact date, when an individual copy was printed and colored, in the water-mark of its paper. A copy printed on paper dated 1816 could not, of course, have been produced earlier.

In the exhibition the books are arranged according to the date of their first production, but the following table will be found convenient, as showing the period when an individual copy was printed and colored.

TITLE OF WORK	DATE ON TITLE- PAGE	DATE OF WATER- MARK
Songs of Innocence, Copy 1.	1789	n. d.
Songs of Innocence, Copy 2.	1789	n. d.
Songs of Innocence, Copy 3.	1789	n. d.
Songs of Innocence, Copy 4.	1789	{ 1802 1804
Songs of Innocence and Experience, Copy 1.	1789-1794	1815
Songs of Innocence and Experience, Copy 2.	1789-1794	1825
Songs of Experience,	1794	n. d.
Book of Thel,	1789	n. d.*
Marriage of Heaven and Hell, Copy 1.	1790	n. d.*
Marriage of Heaven and Hell, Copy 2.	1790	n. d.
The Gates of Paradise,	1793	1825
Visions of the Daughters of Albion, Copy 1.	1793	n. d.
Visions of the Daughters of Albion, Copy 2.	1793	n. d.
Visions of the Daughters of Albion, Copy 3.	1793	n. d.
America, Copy 1.	1793	1799
America, Copy 2.	1793	n. d.
America, Copy 3.	1793	n. d.
Europe, Copy 1.	1794	1794
Europe, Copy 2.	1794	n. d.
The Book of Urizen,	1794	1815
The Song of Los, Copy 1.	1795	n. d.
The Song of Los, Copy 2.	1795	n. d.
The Book of Ahania,	1795	n. d.
Jerusalem,	1804	1831
Milton,	1804	1808
The Ghost of Abel,	1822	1821
On Homers Poetry	n. d.	n. d.
On Virgil,	n. d.	n. d.
There is no Natural Religion,	n. d.	n. d.

* But colored after 1794.

CATALOGUE

I

WRITINGS BY BLAKE¹

1. Poetical | Sketches. | By W. B. | London :
| Printed in the Year MDCCLXXXIII.

Octavo, 9 x 5½ inches.

Collation: [3], 70 pp.

An uncut and unbound copy, formerly in the possession of Samuel Palmer, the elder, a friend and disciple of Blake.

Swinburne says of this volume:

"But the first real point in Blake's life worth marking as of special interest is the publication of his *Poetical Sketches*; which come in date before any of his paintings or illustrative work, and are quite as much matters of art as these. Though never printed till 1783, the latest written appears to belong to 1777, or thereabouts."

Rossetti ascribes the poems to the years 1768-77, when Blake was from eleven to twenty years old. We learn from Gilchrist that the volume was issued by the

¹ Excepting Nos. 1 and 35, which were printed in the ordinary way, and Nos. 13 and 29, which were engraved in the ordinary way, all of these books were executed by Blake in his relief-etching process.

help of the young poet's friends, Rev. Henry Mathews and "the celebrated Mrs. Mathews," who paid half the expense, and of Flaxman, the sculptor, who also bore a moiety of the costs. The edition must have been a small one, only a dozen copies of the book being known to the biographer.

Of the value of the poems, Richard Herne Shepherd speaks in his preface to Pickering's reprint, made in 1868:

" . . . how welcome to the ear are the fresh notes of William Blake, recalling here the grand Elizabethan melodies, anticipating now the pathos and simplicity of Wordsworth, now the subtlety and daring of Shelley."

Richard Garnett, in his essay on Blake, says with emphasis:

"They are the only examples of his literary work devoid of artistic illustration; we ought not, consequently, to spend much time upon them, yet they are the most memorable of his works, for they are nothing short of miraculous, and alone of his productions mark an era."

2. Songs | of | Innocence | 1789 | The Author & Printer W Blake

Leaf $7\frac{7}{8} \times 5\frac{3}{8}$ inches. Plates average $4\frac{1}{2} \times 2\frac{3}{4}$ inches.

Collation: Frontispiece, title-page and "Introduction" (3 plates, 1 leaf each), and

28 unnumbered plates printed on both sides of 14 leaves.

Printed in golden brown, and painted with water-colors in which blue predominates.

The paper is water-marked "Whatman".

An uncut copy in the original blue paper covers.

We have seen how Blake's first volume of poems was put forth in the plainest form by the aid of kind friends. When, in 1788, a new collection of poems, and a series of colored drawings illustrating them, were ready to be issued, our poet found himself not only without the means of publication, but also without the friends to help him. After casting about in his mind for some solution of his difficulty, a way was revealed to him in a dream. We have quoted from Gilchrist's version of the story in the "Introductory Note".

"On his rising in the morning, Mrs. Blake went out with half-a-crown, all the money they had in the world, and of that laid out 1s. 10d. on the simple materials necessary for setting in practice the new revelation. Upon that investment of 1s. 10d. he started what was to prove a principal means of support through his future life,—the series of poems and writings illustrated by coloured plates, often highly finished afterwards by hand,—which became the most efficient and durable means of revealing Blake's genius to the world."

"They [the books] were [sometimes]

done up in boards [?] by Mrs. Blake's hand, forming a small octavo; so that the poet and his wife did everything in making the book,—writing, designing, printing, engraving,—everything except manufacturing the paper: the very ink, or colour rather, they did make."

The first of the books executed in the relief-etching process, the *Songs* is the simplest, and, on the whole, the most effective of the series. The engraving of the pictures is careful and exact. Impressions were taken from the plates in ink of one color, and these were then gone over with water-colors with more or less care according to the amount of money to be received for the book. In some copies, as in the two here exhibited, the effect was heightened by the use of gold.

"The designs," to quote again from Gilchrist, "simultaneous offspring with the poems, which in the most literal sense illuminate the *Songs of Innocence*, consist of poetized domestic scenes. The drawings and draperies are grand in style as graceful, though covering few inches' space; the colour pure, delicate, yet in effect rich and full. The mere tinting of the text and of the free ornamental border often makes a refined picture. . . In composition, colour, pervading feeling, they are lyrical to the eye, as the *Songs* to the ear."

This delightful book is, perhaps, even more enthusiastically described by Swinburne:

"If elsewhere the artist's strange strength of thought and hand is more visible, nowhere is there such pure sweetness and singleness of design in his work. All the tremulous and tender splendour of spring is mixed into the written word and coloured draught; every page has the smell of April. . . Such a fiery outbreak of spring, such an insurrection of fierce floral life and radiant riot of childish power and pleasure, no poet or painter ever gave before. . ."

List of plates:

1. Frontispiece.
2. Title-page.
3. Introduction. *Border.*
4. A Dream. *Border.*
5. The Little Girl Lost. *Border.*
6. The Little Girl Lost (continuation).
Vignette in center.
The Little Girl Found.
7. The Little Girl Found (continuation).
Vignette at bottom.
8. The Lamb. *Vignette at bottom.*
9. The Blossom. *Vignette at top.*
10. The Ecchoing Green. *Vignette at top.*
11. The Ecchoing Green (continuation).
Vignette at bottom.
12. The Divine Image. *Border.*
13. The Chimney Sweeper.
14. Infant Joy. *Vignette at top.*
15. The Shepherd. *Vignette at bottom.*
16. Night. *Border.*
17. Night (continuation). *Vignette at bottom.*

18. A Cradle Song. *Border.*
19. A Cradle Song (continuation). *Vignette at bottom.*
20. The Little Boy Lost. *Vignette at top.*
21. The Little Boy Found. *Vignette at top.*
22. Nurses Song. *Vignette at bottom.*
23. Holy Thursday. *Border.*
24. On Anothers Sorrow. *Border.*
25. Spring. *Vignette at top.*
26. Spring (continuation). *Vignette at bottom.*
27. The School Boy. *Border.*
28. A Laughing Song. *Vignette at top.*
29. The Little Black Boy. *Vignette at top.*
30. The Little Black Boy (continuation).
Vignette at bottom.
31. The Voice of the Ancient Bard. *Vignette at bottom.*

3. Another copy.

Leaf measures $7\frac{7}{8} \times 5\frac{3}{8}$ inches.

Collation: Frontispiece, title-page, and "Introduction" (3 plates, 1 leaf each), and 28 plates printed on both sides of 14 leaves.

Printed in brown, and painted with water-colors. Not water-marked.

The contents are the same as No. 2, but differently arranged.

4. Another copy.

Leaf measures $7\frac{3}{8} \times 5$ inches.

Collation: Frontispiece, title-page, and "Introduction" (3 plates, 1 leaf each), and 28

plates printed on both sides of 14 leaves.
Not numbered.

Printed in green and blue, painted with water-colors in which blue predominates. Water-marked "E & P".

This copy was given by Blake to his physician.

The contents are the same as No. 2, but differently arranged.

5. Another copy.

Leaf, trimmed and gilded, measures $6\frac{1}{8} \times 4\frac{1}{8}$ inches.

Collation: 28 plates, including frontispiece and title-page. Numbered continuously in ink.

Printed in golden brown, and painted with water-colors. The paper is water-marked "Edward & [] 1802", "J. Whatman 1804", and "[] Pine".

Bound in calf, blind- and gold-tooled.

John Linnell's copy.

6. A copy beautifully colored.

The plates are not arranged in the order of those in No. 2. All found there are here also, except the three plates for *The Little Girl Lost* and *The Little Girl Found*.

A drawing ($3\frac{1}{8} \times 1\frac{7}{8}$ inches), representing a woman holding a young boy (a Pieta?), is bound in at the end.

7. Songs | Of | Innocence | and Of | Experience | Shewing the Two Contrary States | of the Human Soul. [1789-1794]

Leaf, trimmed and gilded, measures $8\frac{3}{4} \times 5\frac{1}{8}$ inches.

Collation: 54 plates, including frontispiece and title-page. Numbered continuously in ink.

Printed in light brown, painted in water-colors, and the effect heightened with gold. The paper is water-marked "Ruse & Turners 1815".

This copy originally belonged to Mr. Edwards, the publisher of *Night Thoughts*, from whom it passed into the Beckford Library. At the sale of that collection, with the Hamilton Palace library, July 4, 1882, it came into the hands of Bernard Quaritch, from whom it came to this country.

Songs of Innocence, as described in the preceding numbers, are rare. The poems are usually found bound up with a supplementary collection having a title-page of its own, reading *Songs | of | Experience | 1794 | The Author & Printer W. Blake*, and a general title as given above.

In the *Songs of Experience*, as the name would suggest, we find matters treated more seriously than in the *Songs of Innocence*—an attempt, indeed, at an antithesis to most of the earlier poems, though still in the same vein of poetic excellence. A little less spontaneous, the poems are

more thoughtful; and the drawings partake of the same qualities.

Whatever the dates of the individual plates,—they must have been executed in the interval between 1789 and 1794,—there can be little doubt that the title-page to the last part and the general title-page were executed in 1794 or thereabouts.

In bringing out the two parts together Blake seems to have taken the occasion to rearrange the poems, and he now included as *Songs of Experience* some of the poems which had previously been counted as *Songs of Innocence*. These are plates 5, 6, 7, 27, and 31, as given above, here numbered 34, 35, 36, 53, and 54.

Besides the changes in the plates, necessitated by the rearrangement of the poems, different copies vary in the order of the plates. This may have been intentional on the author's part, but it is more likely to have occurred in gathering up the sheets for binding.

Copies of the book differ also in many details. Some, chiefly those for which large prices were paid, are more carefully and elaborately colored, even to overworking. The colors in all copies differ considerably, while some were issued in plain black and white, or blue and white. Some copies are on larger paper than others, and a few, like this one, have one or two of the plates enlarged by the painted addition of a detail, like the stream, in *The Lamb*, and in *The Ecchoing Green*.

The *Songs of Experience* were first issued to Blake's friends at thirty shillings, or two guineas. Later, he received four guineas, and in some cases, his friends taking this means of relieving his necessity, ten and even twenty guineas were paid to him. A copy sold at Sotheby's, in 1901, for £700.

8. Another copy.

The leaves, measuring $6\frac{1}{8} \times 5\frac{1}{2}$ inches, have been taken apart (the holes show that the copy had been stitched), and mounted in sunk mats.

Collation: 54 plates numbered continuously in ink.

Printed in golden brown ink, painted with water-colors, and the effect heightened with gold. The paper is water-marked "Whatman 1825".

This copy is remarkable for the brilliancy of its coloring, but it is especially distinguished for a feature all its own. In the preceding copy, each plate is surrounded by a water-color line; here they are surrounded by delicate borders whose motives are found in trees, vines, and even drapery. These frames, not more than a quarter of an inch in width, were added with a fine brush.

A few plates seem to have been printed in colors, notably *The Little Boy Found* and *Night*.

The volume belonged to Edward Calvert, the artist, a warm personal friend of Blake's at the period when the plates were colored. Calvert was one of the little band of admirers who, two years later, attended Blake's interment.

The plates of this copy are all shown. They, as well as those of the preceding copy, are as follows :

1. Title-page as above.
2. Full-page illustration to "The Introduction," pl. 4.
3. Title-page, Songs | of | Innocence | 1789 |
The Author & Printer W Blake
4. Introduction. *Border*. Plate enlarged.
5. The Shepherd. *Vignette at bottom*.
6. The Ecchoing Green. *Vignette at top*.
7. The Ecchoing Green (continuation).
Vignette at bottom. Plate enlarged.
8. The Lamb. *Vignette at bottom*. Plate enlarged.
9. The Little Black Boy. *Vignette at top*.
10. The Little Black Boy (continuation).
Vignette at bottom.
11. The Blossom. *Border on three sides*.
12. The Chimney Sweeper. *Border*.
13. The Little Boy lost. *Vignette at top*.
14. The Little Boy found. *Vignette at top*.
15. Laughing Song. *Vignette at top*.
16. A Cradle Song. *Border*.
17. A Cradle Song (continuation). *Vignette at bottom*.
18. The Divine Image. *Border*.
19. Holy Thursday. *Border at top and bottom*.

20. Night. *Border.*
21. Night (continuation). *Vignette at bottom.*
22. Spring. *Vignette at top.*
23. Spring (continuation). *Vignette at bottom.*
24. Nurses Song. *Border at bottom.*
25. Infant Joy. *Vignette at top.*
26. A Dream. *Border.*
27. On Anothers Sorrow. *Border.*
28. Full-page illustration. Infant Joy.
29. Title-page. Songs | of | Experience | 1794
| The Author & Printer W Blake
30. Introduction. *Border.*
31. Earth's Answer. *Border.*
32. The Clod & the Pebble. *Vignette at top.*
33. Holy Thursday. *Vignette at top and border.*
34. The Little Girl Lost. *Border.*
35. The Little Girl Lost (continuation), and
The Little Girl Found. *Vignette in center and border.*
36. The Little Girl Found (continuation).
Vignette at bottom.
37. The Chimney Sweeper. *Vignette at bottom.*
38. Nurses Song. *Vignette at bottom.*
39. The Sick Rose. *Border.*
40. The Fly. *Vignette at bottom.*
41. The Angel. *Vignette at top.*
42. The Tyger. *Vignette at bottom.*
43. My Pretty Rose Tree.
Ah! Sun-flower.
The Lilly. *Vignette in center and border.*
44. The Garden of Love. *Vignette at top.*

45. The Little Vagabond. *Vignette at top and bottom.*
46. London. *Vignette at top.*
(See No. 54, pl. III.)
47. The Human Abstract. *Vignette at bottom.*
48. Infant Sorrow. *Vignette at bottom.*
49. A Poison Tree. *Vignette at bottom.*
50. A Little Boy Lost. *Vignette at bottom.*
51. A Little Girl Lost. *Border.*
52. To Tirzah. *Vignette at bottom.*
53. The School Boy. *Border.*
54. The Voice of the Ancient Bard. *Vignette at bottom.*

9. Songs | of | Experience | 1794 | The Author & Printer W Blake

Leaf measures $7\frac{3}{4} \times 5\frac{3}{8}$ inches.

Collation: 25 plates, numbered in ink 30-54.

Printed in one or more colors, painted with water-colors, and slightly touched up with gold. No water-mark.

A fine copy, not as carefully colored as the two preceding numbers, but strong and effective. A spattered effect is noticeable in the inking, especially of the last plates.

The Voice of the Ancient Bard is not included among the plates, and the first one here being numbered 30, as indicated in the collation, shows *The Voice* to have been counted among the plates of the *Songs of Innocence*. Indeed, it was so

included by Gilchrist in his arrangement of the poems, on the authority of a copy called "Blake's own," a late example water-marked 1825; but Ellis and Yeats think that Blake's inclusion of the plate there was an "afterthought." On the authority of a copy, equally late in date, they place the engraving, where our two preceding copies have it, at the end of the *Songs of Experience*.

10. The | Book | of | Thel | The Author & Printer Will^m Blake. 1789.

Leaf measures $11\frac{3}{8}$ x $8\frac{5}{8}$ inches. Plates average 6 x $4\frac{1}{4}$ inches.

Collation: 8 plates, including "Thel's Motto" and the title-page. Text numbered 2-6.

Printed in two or more inks and colored with water-colors. The paper is not water-marked.

From the library of Thomas Gaisford of Offington, Worthing, sold in April, 1890.

There were ten works by Blake in this collection.

The *Book of Thel*, the second work printed by the new method, is quite different in character from the *Songs of Innocence*. It is "a strange mystical allegory, full of tender beauty and enigmatic meaning," and the simplest, "feeblest if also fairest among the Titanic brotherhood of books."

"The designs," says Gilchrist, "... are of the utmost sweetness; simple, expressive, grand, the colour slight, but pure and tender. The mere ornamental part of the title-page, of which the sky forms the framework, is a study for spontaneous easy grace and unobtrusive beauty."

Except the title-page, the designs, as will be seen from the following table, take the form of illustrations, placed either at the top or bottom of the plates (Gilchrist calls two of them head- and tail-pieces). Thus the scheme of illustration differs from that used in the *Songs of Innocence*, where the vignette and decorations of each page combine to form a border around the text.

The present copy is colored with special delicacy.

List of plates :

"Thel's Motto." Four lines.

Title-page as above.

- [I.] "Thel I." Decoration at top. Four figures and an eagle floating in the air.
2. "I." (continuation). Illustration at bottom, on the lines, "The Cloud descended and the Lilly bowd her modest head."
3. "II." No illustration.
4. "III." Illustration at top, on the lines, "Then Thel astonish'd view'd the Worm upon its dewy bed."

5. "III." (continuation). Illustration at bottom, on the lines, "She bowd over the weeping infant, and her life exhaled."
6. "IV." Tail-piece. A snake with three children riding on it. This design was used later in *America*, pl. 11.

II. The | Marriage | of | Heaven | and | Hell.
| [1790.]

Leaf, slightly trimmed, measures $10\frac{1}{2} \times 7\frac{3}{4}$ inches. Plates average 6×4 inches.

Collation: 27 unnumbered plates, including title-page.

Printed in colors (the text in brown), and touched up with water-colors. Water-marked "E & P", but not dated.

Gilchrist calls the work "... perhaps the most curious and significant, while it is certainly the most daring in conception and gorgeous in illustration of all Blake's works." "The power of these wild utterances," he says, "is enhanced to the utmost by the rich adornments of design and colour in which they are set—design as imaginative as the text, colour which has the lustre of jewels."

Swinburne goes even farther, and calls this the greatest of all Blake's writings, "the high-water mark of his intellect." "A work indeed which we rank as about the greatest produced by the eighteenth

century in the line of high poetry and spiritual speculation."

Eleven of the plates have the illustrations, like those of the *Book of Thel*, in the form of vignettes either at the top or bottom, while one has vignettes at both top and bottom of the page. In one case [pl. 2] more elaborate than the rest, the decoration at the bottom is continued up the side of the page, a practice employed in *Songs of Innocence* and frequently met with in later works.

The title-page as a whole is spotted and jagged, and depends largely upon the colors for its effect. The border to "The Argument," full of grace and vigor, recalling the pleasanter themes of *Songs of Innocence*; the figure of a woman embraced by flames; the "War-by-Sea, or Leviathan"; the figure of the spiritual man, prototype of a similar design used later as "Death's Door" in *The Grave*; and the remarkable figure of "Nebuchadnezzar in the Wilderness," bearing the inscription, "One Law for the Lion & Ox is Oppression," which is a facsimile in colors of the finished drawing in the MS. book (see No. 139)—all these are notable among the drawings of Blake.

The spaces between the essays and at the ends of lines are filled out with minute landscapes, human figures, flower-forms, clouds, birds, and animals.

Some copies of the book were printed on small, while others, like this one, were

on large paper; some were printed with brown ink, and some with red.

In the copy here exhibited, the title-page and the vignettes seem to have been printed in three colors, blue, red, and brown, which had been laid on the plate so thickly as to produce the grained or aquatint effect when the impression was taken off. This is the effect usually referred to in describing Blake's work under the name of "impasto." These heavier printed colors have been blended and softened by a careful use of water-color, while the little conceits in the text have been brought out and accented by slight touches of the same medium.

Some of the plates are bordered or outlined by lines made with a fine brush.

The arrangement of the book varies in different copies. Here it is as follows:

Plates

1. Title-page.
2. "The Argument" in irregular unrhymed verse. *Border on right side and bottom.*
3. Detached sentences beginning "As a new heaven." *Vignette at top and bottom.*
4. Detached sentences beginning "Those who restrain desire." *Vignette at top, showing a man and horse falling headlong.*
5. Continuation of preceding and "A Memorable Fancy," beginning "As I was walking."

Plates

6. Continuation of preceding and "Proverbs of Hell."
7. "Proverbs of Hell," beginning "Prisons are built with stones of Law."
8. "Proverbs of Hell," beginning "The fox."
9. "Proverbs of Hell," beginning "The head Sublime."
10. "The Voice of the Devil." *Vignette at bottom.*
11. Sentences beginning "The ancient Poets." *Vignette at top.*
12. Sentences beginning "The ancient tradition." *Vignette at top.*
- 13-14. "A Memorable Fancy," beginning "The Prophets Isaiah and Ezekiel."
15. Sentences beginning "The Giants." *Vignette at top.*
16. Continuation of preceding and "A Memorable Fancy," beginning "An Angel came to me."
- 17-19. Continuation of preceding. *Vignette at end.*
20. Sentences beginning "I have always found." *Vignette at top.*
21. Continuation of preceding and "A Memorable Fancy," beginning "Once I saw a Devil."
- 22-23. Continuation of preceding. *Vignette at end.*
- 24-26. "A Song of Liberty."
26. Continuation of preceding and "Chorus."
27. "A Memorable Fancy," beginning "I was in a Printing house in Hell." *Vignette at end.*

12. Another copy.

Leaf, slightly trimmed, measures $10\frac{5}{8}$ x 7 inches.

Collation: Title-page and the "Argument," 2 plates, printed on 1 leaf each, and 25 unnumbered plates printed on both sides of the leaf.

Printed in green ink, and painted with water-colors, chiefly pink, blue, green, and yellow. Water-marked "J Whatman".

This beautiful copy offers an interesting contrast to the one just described. It must have been colored about the time that it was first engraved, and it exhibits all the advantages and disadvantages which the simpler method of coloring had when compared with the later color process.

The order of the plates differs from that of No. 11.

13. For the Sexes | The | Gates | of | Paradise | [10 lines.] [1793.]

Leaf measures $9 \times 5\frac{1}{8}$ inches. Plates average $2\frac{3}{8} \times 1\frac{3}{8}$ to $4\frac{1}{8} \times 2\frac{5}{8}$ inches.

Collation: Frontispiece, title-page, and 19 plates numbered continuously, the last three in ink. Line engravings.

The paper is water-marked "J Whatman, 1825".

From the library of Thomas Boddington, sold in November, 1895.

Some copies of this little book of engravings have a different title reading,

For Children | The | Gates of Paradise |
1793 | Published by W. Blake, N^o 13
Hercules Building, Lambeth | and | J.
Johnson St. Pauls Church Yard. These
plates, to the number of fourteen, seem
to have been put together, as the title im-
plies, for the amusement or instruction of
children. The legends under the engrav-
ings are short and apply only to the in-
dividual pictures, which, excepting the
Elements, are unrelated.

In our copy, besides the change in the
title, and the lines on the title-page be-
ginning,

Mutual forgiveness of each vice,
Such are the Gates of Paradise,

both of which imply the author's more
serious intention for his book, we find
at the end two new engraved leaves
called *Keys to the Gates*, wherein, in a
set of lines, are the thoughts suggested
by the pictures, woven together to em-
body "an ever recurrent canon of Blake's
theology."

The last leaf, headed, "To The Accuser
who is The God of this World", seems to
have no relation to the preceding plates.

"There is little in art which speaks to
the mind directly and frequently as do
these few, simple Designs, emblematic of
so much which could never be imprisoned
in words, yet of a kind more allied to lit-
erature than to art." The original draw-
ings for the plates are found in the MS.

book (No. 139) in more or less finished condition.

Some of the plates are signed "Lambeth," while all are dated May 17, 1793.

List of plates, with their legends.

1. Title-page.

2. Frontispiece.

The Suns Light when he unfolds it
Depends on the Organ that beholds it.

3. I found him beneath a Tree.

4. Water.

Thou waterest him with Tears.

5. Earth.

He struggles into Life.

6. Air.

On cloudy Doubts and Reasoning Cares.

7. Fire. That ends in endless Strife.

8. At length for hatching ripe.

9. Alas!

What are these? the Female Martyr
Is she also the Divine Image.

10. My Son! my Son!

11. I want! I want!

12. Help! Help!

13. Aged Ignorance.

Perceptive organs closed their Objects
close.

14. Does thy God, O Priest take such vengeance as this?

15. Fear & Hope are Visions.

16. The Traveller hasteth in the Evening.

17. Death's Door.

18. I have said to the Worm; Thou art my
mother & my sister.

19. The Keys | of the Gates | The Caterpillar
on the Leaf | Reminds Thee of thy Mo-
thers Grief. 19 lines with minute figures
in the text.
 20. (Continuation.)
 21. To The Accuser who is The God of this
World. 8 lines with a vignette at bot-
tom.
14. Visions | of | the Daughters of | Albion |
The Eye sees more than the Heart knows.
| Printed by Will^m Blake: 1793.

Leaf, untrimmed, measures 15 x 10¾ inches.

Plates average 6¾ x 4⅝ inches.

Collation: Frontispiece, 1 l., and 10 partly
numbered plates, including title-page, printed
on both sides of the leaf.

Printed in golden brown and colored with
water-colors. The paper is water-marked
"J. Whatman", but is not dated.

Dealing with "formidable moral ques-
tions," especially the radical ideas on mar-
riage prevalent at the time, the poem
"partakes of the same delicate mystic
beauty as *Thel*, but tends also towards
the incoherence of the writings which
immediately follow it," says Gilchrist.
"In the prologue we get a design expres-
sive of plain and pure pleasure . . ." Swin-
burne says. "But elsewhere, from the
frontispiece to the end, nothing meets
us but emblems of restraint and error;
figures rent by the beaks of eagles though

lying but on mere cloud, chained to no solid rock by the fetters only of their own faiths or fancies; leafless trunks that rot where they fell; cold ripples of barren sea that break among caves of bondage."

The decorations are arranged on the page like those in *Thel*, a drawing at the top or bottom, or both, or in the middle of the text. The frontispiece is the only full-page drawing. Like the one in *America*, this is a picture complete in itself, composed without reference to a page of text. It is fine in conception and composition, and is drawn with remarkable breadth and strength. In contrast to the agony of the scene portrayed is the brilliancy of the coloring, which is vivid, almost violent in its effect. This is true also of the coloring of all of the plates in this work, except the one representing Oothoon plucking the flower of Leutha. Here the graceful figures demand the accompaniment of bright color.

List of plates:

Frontispiece.

1. Title-page as above.
2. "The Argument." *Illustration at bottom.*
3. "Visions." *Head- and tail-piece.*
4. "2" Beginning, "Now thou must marry . . ." *Illustration in middle of plate.*
5. "3" Beginning, "And none but Bromion . . ." *Illustration at bottom.*
6. Beginning, "Wave shadows of discontent!" *Illustration at top.*

7. "5" Beginning, "But when the morn . . ."
Illustration in text.
8. "6" Beginning, "And a Palace of Eternity . . ."
Illustration at bottom.
9. Beginning, "In happy copulation:"
Illustration at top.
10. Beginning, "Where the cold miser . . ."
Illustration at bottom.

15. Another copy.

Leaf measures $14\frac{3}{4} \times 9\frac{5}{8}$ inches.

Collation: as above.

Printed in green ink, and colored with water-colors. Paper water-marked "J. Whatman".

Bound with No. 22.

16. Another copy.

Leaf, trimmed and gilded, measuring $13\frac{5}{8} \times 9\frac{3}{4}$ inches.

Collation: same as above, but interleaved.

Printed in green ink, and colored with water-colors. Not water-marked.

From the collection of Thomas Gaisford of Offington, Worthing, sold in April, 1890.

17. America | a | Prophecy | Lambeth |
Printed by William Blake in the year
1793

Leaf, slightly trimmed, measures $14\frac{5}{8} \times 10\frac{1}{2}$ inches. Plates average $9\frac{1}{4} \times 6\frac{5}{8}$ inches.

Collation: 18 plates, including frontispiece and title-page, the text numbered in ink, 1-16.

Printed in steel-blue ink, and colored with water-colors. The paper is water-marked "Hayes & Wise 1799."

From the collection of the Earl of Crewe, sold by auction in March, 1903. Originally brought together by the Earl's father, Richard Monckton Milnes, first Baron Houghton, this assemblage of Blake's works was celebrated for its completeness and for the beauty of most of the individual examples.

"The American War of Independence is the theme; a portion of history here conducted mainly by vast mythic beings, 'Orc,' the 'Archangel of Albion,' the 'Angels of the thirteen states,' &c.; whose comments are throughout accompanied by tremendous elemental commotion—'red clouds and raging fire;' 'black smoke, thunder,' and

Plagues creeping on the burning winds
driven by flames of Orc,"

.

"Whatever may be the literary value of the work," Gilchrist, whom we have just quoted, goes on to say, "the designs display unquestionable power and beauty. In firmness of outline and refinement of finish, they are exceeded by none from the same hand."

None of the books issued before this one displayed such fertile imagination in the designs, nor have the engravings been executed with so sure and large a hand. In the *Songs of Innocence* the illustrations form a border to the text; in the *Marriage of Heaven and Hell* they form vignettes; but here the text seems rather a part of the illustrations, so important and invading have they become. Vignettes, borders, interlineations—all the forms of decoration used previously, are here employed with a fine sense of composition and decorative effect. "The designs blend with and surround the verse; the mere grouping of the text, filled in here and there with ornament, often forming, in itself, a picturesque piece of decorative composition."

It seems probable that Blake did not consider his books fully finished unless they were colored. The full meaning of the designs is not always given in the engraving, and seldom is the effect the same in a colored and uncolored copy. The difference is that between a finished and unfinished work. Until January, 1904, when a copy, water-marked 1794, was sold at Hodgson's, London, the copy of *America* here exhibited was the only known colored copy. Gilchrist says of it:

"We have more especially in view Lord Houghton's superb copy. Turning over the leaves, it is sometimes like an increase

of daylight on the retina, so fair and open is the effect of particular pages."

List of plates, which are all exhibited :

Frontispiece. A winged giant sits on the left, his head buried between his knees, and his wrists chained to the ground. Near him, to the right, sits a naked woman with two children. In the foreground, a cannon, in the background, ruins, "the finite wall of flesh," are indicated.

Title-page. In the left middle part of the picture, a draped woman reading, a small standing figure at her knee and a seated figure reclining at her back. On the right, a seated man, also reading, with a nude male figure leaning against his back, and another in front of him rising into the air. In the lower part of the plate, a woman is stretched upon a male corpse, which is laid across two other bodies, striving to revive them "in a storm with kisses."

Plate 1. "Preludium." A naked man chained to a green rock, below the huge trunk of a tree, is shown in the upper left margin. A man and a woman stand before him in attitudes of grief. Roots of the tree and a crouching male figure form the left-hand border. A snake is stretched in coils across the bottom of the page. The heading, which in early copies was printed from an engraved plate, is here written in with a fine brush.

Plate 2. At the bottom of the page, a nude man emerges from the ground; behind him

the sun rises. At the left a climbing plant and tendrils, "the winding vine of humanity," the newt.

Plate 3. In the upper left corner, above the words "A Prophecy," a man rises into the air, his manacles broken. Across the center of the plate a floating figure blows a blast of flame from a trumpet; and in the lower left corner, three figures, "looking behind at every step, see that nature is but a dream," and flee before tongues of flame.

Plate 4. In the upper border a flying dragon pursues a draped man with a spear, who plunges down through the clouds. At bottom, on the right, an almost shapeless animal; on the left, two kneeling men, one clasping a draped figure, at the foot of a rock.

Plate 5. A man carrying a pair of scales floats to the right; another, with a man on his shoulders, ascends a cloud, and a third, seen from behind, bears aloft a sword. The blue sky behind them extends across the whole upper part of the plate. In the bottom margin, at the left, amidst flames, a naked male figure, a "human error," falls sideways; in the center, another falls headlong in front of a serpent whose spirals extend behind and below him.

Plate 6. "Regeneration." A naked youth, seated on a grave, raises himself on his hands; a skull beside him, lowering clouds behind him and filling the upper margin. First used in the *Heaven and Hell*, this de-

sign afterwards became the upper part of the "Death's Door" of *The Grave*. In the lower margin, the thistle, newt, and fly; types of mortality.

Plate 7. At the bottom of the plate, a large sleeping ram, one of the "Flocks of Tharmas," supports the head and shoulders of a sleeping child, "Vala, while yet the sinless Soul." In front, stretched along the ground, lies another sleeping child. The left margin of the plate is formed by the trunk of a tree, whose delicate branches droop over and fill the upper margin. Cockatoos are perched among the leaves. Brilliant sunset colors fill the background.

Plate 8. A man with a long white beard, robed in white, "the Spirit of God, as Angel of the Divine Presence," is seated with his arms stretched horizontally on the clouds behind him. Below are waves, "the dark waters on which the Spirit brooded, as in Genesis."

Plate 9. "Jehovah, as Humanity, became a weeping infant. ('Jerusalem,' p. 81, l. 14.) Around it the void (formed of a field of wheat), as a womb, 'heaves in enormous circles.'"

"There is one [an illustration] in which a little corpse, white as snow, lies gleaming on the floor of a green overarching cave, which close inspection proves to be a field of wheat, whose slender interlacing stalks, bowed by the full ear and by a gentle breeze, bend over and inclose the dead infant."

GILCHRIST.

Plate 10. A large naked man, Orc, climbs out of the flames, which fill the lower margin of the plate.

Plate 11. In the upper part a naked man rides upon a swan. Across the bottom a serpent with three nude children on its back glides among the clouds. The moon, stars, and birds are indicated.

Plate 12. "Urizen in the North,—or Old Age." An old man on crutches entering a stone doorway, the "Door of Death," on the left; two large tree-trunks and a distant stormy landscape on the right. The branches of the trees extend across into the upper left and upper margins of the plate.

"One design in the volume was an especial favorite of Blake's: that of an old man entering Death's door. It occurs in the *Gates of Paradise* (Plate 15); in Blair's *Grave* (1805), and as a distinct engraving."

GILCHRIST.

Plate 13. A vulture preying upon a female corpse stretches across the upper margin of the page; while below large fishes are seen swimming above a male body lying at the bottom of the sea. Ellis and Yeats say: "Oothoon rent by the eagles above. Below, Theotormon devoured by his own jealousy and drowned in his own melancholy."

Plate 14. "Natural Religion." Along the right margin are the trunks, limbs, and roots of a tree, "the tree of mystery." A youth reclines before a seated nude wo-

man, who sits on the ground, a snake at her feet.

Plate 15. Leaf-forms and a figure of Daphne fill the left margin. In the flames, at the foot, are five nude female figures.

Plate 16. A "white-robed colossal" figure kneeling with her head between her knees, her hands clasped in prayer, is seen in profile in the upper margin. Upon her, as upon a snow-covered mass of rocks, are several minute figures: one on the back of her head, a supplicating figure on her back, and two behind her. Against the blue sky are three bare tree-trunks. In the lower margin are flowers and a snake.

18. Another copy.

Leaf, trimmed and gilded, measures $14\frac{1}{2} \times 10\frac{7}{8}$ inches.

Collation: Frontispiece, 1 l., title-page, 1 l., and eight unnumbered leaves engraved on both sides.

Printed in blue ink. Water-marked "E P", but not dated. Bound.

This, and the following copy, though not dated, are considerably earlier than the preceding. The heading "Preludium" in both of these is printed from a small plate.

19. Another copy.

Leaf untrimmed, $15 \times 10\frac{7}{8}$ inches.

Collation as above.

Printed in green ink. The title-page slightly touched up with water-colors. Water-marked "E & P", but not dated.

20. The Same. The frontispiece. Printed in blue and slightly colored with water-colors.

21. Europe | a | Prophecy | Lambeth | Printed by Will: Blake. 1794

Leaf, slightly trimmed and the tops gilded, measures $14\frac{5}{8} \times 10\frac{1}{2}$ inches. Plates average $9\frac{3}{4} \times 6\frac{5}{8}$ inches.

Collation: 17 plates, including frontispiece and title-page. The text is numbered continuously in ink.

Printed in colors (the text in blue and green) and colored with water-colors. Two kinds of paper water-marked "I Taylor" and "J Whatman 1794".

From the Earl of Crewe collection.

This work is a sequel to *America* and is sometimes found bound up with it, although the plates are somewhat larger than those of the latter work.

"More apart from humanity even than the *America*," says Gilchrist, speaking of the text, "it is hard to trace out any distinct subject, any plan or purpose in the *Europe*, or to determine whether it mainly relate to the past, present, or to come."

Swinburne, speaking of the designs, says:

"Throughout the Prophecy of *Europe* the fervent and intricate splendours of text and decoration are whirled as it were and woven into spreading webs or twining wheels of luminous confusion."

The designs are given a more important place in this work than in any of the earlier volumes. They are at once seen to be much larger, dividing in several cases the space with the text. In general arrangement on the page, they are like those in *Thel* and *America*, but the execution is more finished in character, especially in the backgrounds. Thus they have less of the appearance of decorations than heretofore, and more of the effect of illustrations. The device, seen first in the *Marriage of Heaven and Hell*, of decorating the text with little pictures is here carried to a still greater degree of effectiveness.

Copies are found uncolored. In the copy here exhibited, we have the earliest traces of the granulation, which came from pressing ink or colors between the sheets of paper and the plate. Used with restraint, the effect of the colors is finer than it is in many later attempts, less carefully done. Compared with the flat water-color washes of the *Vision*, we find that the slightly rougher surface and thick colors of this book give a new value to the designs.

List of plates, all of which are exhibited :

Frontispiece, "The Ancient of Days." The source of Blake's inspiration for this figure was the exhortation to wisdom in *Proverbs* viii. 27, "When he prepared the heavens, I was there: when he set the compass upon the deep," and again in *Paradise Lost*, Book vii.:

" . . . and in his hand
He took the golden Compasses, prepar'd
In God's Eternal store, to circumscribe
This universe, and all created things:
One foot he center'd, and the other turn'd
Round through the vast profundity obscure,
And said, thus far extend, thus far thy
 bounds,
This be thy just Circumference, O World."

"This composition," Gilchrist tells us, "was an especial favourite with its designer. When colouring it by hand, he 'always bestowed more time,' says Smith, 'and enjoyed greater pleasure in the task, than from anything else he produced.'"

Title-page. A large snake in coils, its head raised. The plate was cut down after the design was drawn.

Plate 1. "Preludium." A youthful traveller with a pack on his back walks toward the left; an assassin with a dagger drawn lies in wait for him.

Plate 2. In the upper right corner a nude figure ascending. A nude man with two others whom he is strangling, falling

through dark clouds, fills the lower half of the page.

Plate 3. "A Prophecy." An angel floats across the center of the plate, her hands clasped behind her neck; her hair falls downward toward a globe suspended in the sky. Small figures at the top of the plate.

Plate 4. At the bottom of the plate a nude woman spreads a dark mantle of clouds over another figure, which lies stretched along the ground, with her head buried in her arms. Gleams of yellow fire dart from her. Figures stretched in curious shapes in the upper part of the picture.

Plate 5. A man with wings, in dark armor and crowned, holds a sword in his left hand. A winged female on either side of him.

Plate 6. Full-page illustration. Two women, one crouching, her head buried in her knees, the other kneeling with clasped hands and face upturned, before a huge steaming cauldron hung over a flaming fire. Beside the latter woman a nude infant lies stretched upon the ground.

Plate 7. An old man with flowing beard, his hand raised in an attitude of rebuke, is seen in profile. A kneeling female in a red robe clasps his knees in supplication. Lurid clouds in the background.

Plate 8. Two nude figures blowing horns, within a swirl at the top of the page.

Plate 9. A snake with forked tongue, coiled in rings, at the left side of the page.

Plate 10. A pope in a red robe, with bat-like

ears and wings, sits upon a cloud, an open book upon his knees. Below, on each side, an angel, one dressed in blue and one in pink, bends over, holding an inverted torch.

Plate 11. Full-page illustration. The figure of a bell-ringer moves toward the left. Below, a man, sitting, supports a reclining and grief-stricken woman. A second woman kneels with arms upstretched in supplication. In the next copy the following words appear on the wall, "Lord Have Mercy On Us."

Plate 12. At right side, at bottom, and across the middle of the picture is stretched a spider's web with insects caught in the meshes. Below, a male figure looking up.

Plate 13. At the bottom of the plate, on the left, a chained giant sits with hands up-raised and head turned toward a receding figure, which leaves the cell by stairs at right.

Plate 14. Worms, birds, snakes, and flower-forms border the page at left bottom, and stretch across the middle of the page.

Plate 15. A nude man, fleeing before flames, carries over his right shoulder the fainting figure of a woman. With his left hand he drags a child.

22. Another copy.

Leaf measures $14\frac{1}{8} \times 9\frac{5}{8}$ inches.

Collation: Frontispiece, 1 l., title-page, 1 l., and 15 plates, printed on both sides of the

leaf. Numbered in ink beginning with "Preludium."

Printed in green and brown ink, and painted in flat colors. Not water-marked.

The order of the plates here differs slightly from that of the preceding copy.

The plates all present the appearance of having been treated with oil. The broad surfaces are unusually smooth, and are shiny or glossy in effect. The frontispiece is colored with remarkable care.

23. The Same. Frontispiece, "Ancient of Days." Printed in brown. On verso of leaf, the vignette at top of plate 30 of *Jerusalem*, drawn on with India ink, and partially colored.
24. The Same. Another impression of the frontispiece. Printed in brown, the clouds colored purple.
25. The Same. Vignette of plate 4. Printed in blue. The portion of the plate printed on verso is in black.
26. The Same. The above vignette printed in brown.

27. The | Book | of | Urizen | Lambeth,
Printed by Will Blake 1794

Leaf, trimmed and gilded, measures $11\frac{3}{8} \times 9\frac{1}{8}$ inches. Plates average 6×4 inches.

Collation: 27 plates, including title-page, numbered continuously in ink.

Printed in golden-brown ink, painted in water-colors, and the effect heightened with gold.

The paper is water-marked "Ruse & Turners 1815".

From the Earl of Crewe collection.

Gilchrist calls the poem "shapeless, unfathomable," and Swinburne says, "perhaps more shapeless and chaotic at a first glimpse than any other of these prose poems." Some copies are numbered "First Book," throughout; others have the word "First" erased, but no Second Book was published.

"The colouring," to quote Gilchrist on this point, "is rich,—a little overcharged perhaps in the copy I have seen,—and gold-leaf has been freely used, to heighten the effect." Swinburne, however, more enthusiastic, says: "Every page vibrates with light and colour; on none of his books has the artist lavished more noble profusion of decorative work."

It may be doubted if Blake attained to greater perfection in the use of color than he did in this copy of *Urizen*, which, though late in date, is painted entirely in water-colors, so mingled with the gold as

to produce a surprising depth and luminousness.

What has been said of the illustrations in *Europe* applies even more forcibly to those of this work. The individual figures in the pictures have been increased in size and the space on the plate devoted to the design is much greater. Ten of the plates, indeed, are full-page illustrations.

The text is engraved in double columns. The plates are bordered with a colored line made with a fine brush.

List of plates, all of which are exhibited :

Title-page. An old man squatted upon a book, his long beard between his knees, his arms stretched out from behind him, and in each hand a pen. At his back, tablets of the Law, overarched with trunks of trees and branches.

Plate 2. "Preludium." In upper half of plate a floating woman, draped in green, holds a male child by the arm. Below and surrounding the first verses, flames.

Plate 3. A nude man, with arms and legs stretched wide apart, flees across a sea of flame.

Plate 4. Full-page illustration. A long-bearded man kneels upon one knee, supporting with head and shoulders a mass of rock.

Plate 5. An old man with a long beard holds in his wide-stretched hands a large open book with hieroglyphics.

Plate 6. Full-page illustration. A giant

with flowing beard rises through the dark water.

Plate 7. In the lower part of the plate three figures, each with a snake coiled about him, fall headlong through the flames. The one on the left, seen back to, has his hands raised to his head; the center one falls straight, his arms stretched out, while the one on the right is drawn up with his hands on his head. Faces in the flames.

This design was also introduced into the sixteenth plate of *Job*.

Plate 8. Full-page illustration. A giant figure, seen from the rear, balances himself, head downward, on his hands. Heavy clouds behind.

Plate 9. A huge creature, hugging himself in fear, kneels amid the flames, at the bottom of the plate.

Plate 10. Seen in profile, at the bottom of the plate, is a seated skeleton, his head between his knees, and one hand on the top of his head.

Plate 11. Full-page illustration. A giant with long beard, his head surrounded with flames, and tears dropping from his eyes, sits chained by wrists and ankles upon the ground.

Plate 12. A giant, seen from behind, kneels on one knee and holds upon his shoulders and hands a mass of rock.

Plate 13. Two male figures, one nearly roasted, squatted side by side amidst the flames.

Plate 14. Full-page illustration. Falling

through the flames is a giant with his knees drawn up under his chin.

Plate 15. A floating female figure pushes back the clouds that obscure the sky.

Plate 16. The busts of two young men and two bearded old men seem to be gazing forward and down upon the earth.

Plate 17. Full-page illustration. A figure with streaming hair, and hands clasped at side of head, bends over a fiery sphere.

Plate 18. A nude man, with legs apart, amidst flames, his right arm resting on a rock, his left holding a hammer, which also rests on the rock.

Plate 19. A nude woman leaning over to the left, her hands raised to her head. On the right a nude man kneels, holding his head in his hands.

Plate 20. A naked child falls headlong through the flames.

Plate 21. Full-page illustration. At the right a nude man, shackled, rests his hands upon a mallet. His head is inclined to a woman, who leans toward him and supports a young boy. In background dark clouds and a fiery sunrise.

Plate 22. An old man stalks through a mountainous region to the right; his left arm outstretched, in his right hand a globe, and in front of him a lion.

Plate 23. Full-page illustration. A man with hands upraised, seen from the rear, walking toward a fiery sunset.

Plate 24. Full-page illustration. The head of a female engulfed in the water, at the left;

a man struggling up the rocks at the right.
A nude man floats above, and above him
a head and outstretched arm are surrounded with flames.

Plate 25. Three partly human figures "in reptile forms shrinking together."

Plate 26. Full-page illustration. A boy stands in an attitude of prayer, at the right, before a shut door. A large dog with head upraised lies along the threshold.

Plate 27. At the bottom of the page, the bound figure of an old man sits facing toward the front. His hands rest upon a net of heavy rope, which has enmeshed him.

28. The Same. The title-page. Colored, but without gold.

29. The | Book of | Ahania | Lambeth |
Printed by W. Blake 1795

Leaf, trimmed and gilded, measures $11\frac{3}{8} \times 9\frac{1}{8}$ inches. Plates measure $5\frac{3}{8} \times 3\frac{3}{8}$ inches.

Collation: 5 engraved plates, including title-page, printed on both sides of the leaf. Un-numbered.

Printed in black, and several colors, and touched up with water-colors. Not water-marked.

From the Earl of Crewe collection.

"This we may take—or those may who please—to be the *Second Book of Urizen*. It is among the choicer spoils of Blake, not as yet cast into the public treasury;

for the Museum has no copy. . .” Thus Swinburne speaks of the Prophecy.

Muir says that only one other copy beside this one is known.

The work resembles *The Book of Los* (not mentioned by Gilchrist), which was also published in 1795. The text in both books is etched, not the etched-relief process, with two columns to the page. Ellis and Yeats give facsimiles of *Ahania*, including a frontispiece very much in the style of the plates in *Urizen*. The copy here exhibited has but two illustrations, one, a vignette on the title-page, and the other at the bottom of the last page, of which Swinburne says:

“In the frontispiece [the title-page], Ahania, divided from Urizen, floats upon a stream of wind between hill and cloud, with haggard limbs and straightened spectral hair; on the last leaf a dim Titan, wounded and bruised, lies among rocks flaked with leprous lichen and shaggy with bloodlike growths of weed and moss.” The frontispiece is a most successful blending of printed colors with water-colors, but in the tail-piece the pigments are so thick as to make the design almost unintelligible.

30. The | Song of | Los | Lambeth Printed
by W. Blake 1795.

Leaf, trimmed, measures $12\frac{5}{8} \times 9\frac{1}{2}$ inches.

Plates average $9\frac{1}{4} \times 6\frac{7}{8}$ inches.

Collation: 8 unnumbered plates, including title-page.

Printed in colors (the text in brown), and touched up with water-colors. The paper is not water-marked.

This is the last of the London Books of Prophecy.

"The *Song of Los* (1795) is in metrical prose, and is divided into two portions, one headed *Africa*, the other *Asia*. In it we again, as in the *America*, seem to catch a thread of connected meaning. It purports to show the rise and influence of different religions and philosophies upon mankind."

This from Gilchrist, who goes on to say:

"Of the illustrations, two are separate pictures occupying the full page; the rest surround and blend with the text in the usual manner; and if they have not all the beauty, they share a full measure of the spirit and force of Blake. The colour is laid on with an *impasto* which gives an opaque and heavy look to some of them, and the medium being oil, the surface and tints have suffered. Here, as elsewhere, the designs seldom directly embody the subjects of the poem, but are independent though kindred conceptions—the right method perhaps."

"The illustrations are of special splendour," says Swinburne, "as though designed to atone for the lean and denuded form in which *Ahania* had been sent forth."

The "impasto" effect referred to by Gilchrist is, perhaps, more noticeable in this work than in any of the others. Blake used his color process here with more freedom and greater daring than in previous books, and also the large plates with their broad surfaces, only slightly cut up by details, gave wider scope for its employment. All of the described copies of *The Song of Los* show these heavy thick colors.

List of plates :

Title-page. A Titan, with a head like a lion, lies stretched across the foreground, at the bottom of the plate, his hand resting on a skull. In the background shadowy green hills.

Plate 2. "Africa." A snake coiled across the heading of the plate "darts the cloven flame of his tongue against a brilliant swarm of flies"; below, a sleeping child and a flock of sheep. Snake-like points of land run into the text from the sides.

Plate 3. "Har and Heva flying from their lustful brethren across green waste land."

Plate 4. Full-page illustration. Har and Heva resting on the lilies, a dark sky, flecked with stars, behind them.

Plate 5. "Asia." The bent-over branches of a tree shelter a man and a fainting woman. Below, a kneeling figure with long hair.

Plate 6. Branches of green and brown trees stretch across the text. A figure, doubled up, falls headlong.

Plate 7. Full-page illustration. A nude man, holding a mallet, kneels on a cloud above a crimson sphere.

Plate 8. Full-page illustration (Swinburne calls it the frontispiece), "... a grey old giant, clothed from the waist only with heavy raiment of livid and lurid white, bows down upon a Druid altar before the likeness of a darkened sun low-hung in heaven. . ."

31. Another copy.

Leaf measures $14\frac{1}{8} \times 9\frac{5}{8}$ inches.

Collation: Same as above.

Printed in brown ink and colors. Not water-marked.

Plates 6 and 7 of the preceding copy are here arranged before the title-page, number seven coming first. The impasto effect of the colors is particularly noticeable.

Bound with No. 22.

32. Jerusalem | The | Emanation of | The Giant | Albion | 1804 | Printed by W. Blake Sth Molton S^t

Leaf measures $11\frac{3}{8} \times 9\frac{1}{4}$ inches. Plates average $9 \times 6\frac{1}{2}$ inches.

Collation: 100 plates, including frontispiece and title-page. Only partially numbered, and that, very indistinctly.

Printed in reddish-brown ink. Water-marked "J. Whatman 1831".

From the Earl of Crewe collection.

“Of that terrible ‘emanation,’ hitherto the main corner-stone of offence to all students of Blake, what can be said within any decent limit? or where shall any traveller find a rest for feet or eyes in that noisy and misty land? . . . Seriously, one cannot imagine that people will ever read through this vast poem with pleasure enough to warrant them in having patience with it.”

This quotation is from Mr. Swinburne. Gilchrist refers to the book, and in particular to the copy here exhibited, in the following words:

“Of the pictorial part of the *Jerusalem* much might be said which would merely be applicable to all Blake’s works alike. One point, perhaps, somewhat distinctive about it, is an extreme largeness and decorative character in the style of the drawings, which are mostly made up of a few massive forms, thrown together on a grand, equal scale. The beauty of the drawings varies much, according to the colour in which they are printed. One copy [this one], possessed by Lord Houghton, is so incomparably superior, from this cause, to any other I have seen, that no one could know the work properly without having examined this copy. It is printed in a warm, reddish brown, the exact colour of a very fine photograph; and the broken blending of the deeper tones with the more tender shadows,—all sanded over with a sort of golden mist peculiar

to Blake's mode of execution,—makes still more striking the resemblance to the then undiscovered 'handling' of Nature herself. The extreme breadth of the forms throughout, when seen through the medium of this colour, shows sometimes, united with its grandeur, a suavity of line which is almost Venetian."

The illustrations of the poem might be described in the way that Blake describes the verse in his address "To the Public": "Every word and every letter is studied and put into its Fit place: the terrific numbers are reserved for the terrific parts, the mild and gentle, for the mild and gentle parts, and the prosaic, for the inferior parts; all are necessary to each other." In the same way the designs might be called terrific, mild and gentle and prosaic. Some of the finest drawings are:

The frontispiece, illustrating the line, "Los took his globe of fire to search the interior of Albion's bosom"; the head-piece to the poem, showing Law clutching at Man, Liberty setting him free; plate numbered 6, portrait of Blake, as a young man, disputing with Pride and Self-righteousness; plate 32, Jerusalem asking Vala, "What is sin?", and the drawing in plate 81 showing a similar "suavity of line"; plate 35, Creation of Eve; plate 41, Death and Despair; plate 75, showing effect of the angels used in *Job*; plate 70, Druid pillars, "great among the greatest of Blake's"; plate 76, The Crucifixion; plate

84, London begging through the streets of Babylon (see pl. 46, No. 8); and plate 100, Sun, Time, and Moon. Plate 51, representing Vala, Hyle and Schofield, is signed by Blake. Five plates are full-page illustrations.

An effect, introduced in the title-page of *Visions of the Daughters of Albion*, one or two of the plates of *Los*, the title-page and two or three plates of *America*, of leaving the design in white on a black ground, is frequently employed here, while a large proportion of the plates are edged with a broken line of black.

Many of the slight designs introduced into the borders, or text, are beautiful, fuller of symbolism, and more pertinent to the sense of the poem than in almost any other work.

Some copies are printed in black and white, some in blue, and others, like this copy, in red ink. A few only were colored, and these cost twenty guineas.

The following notes, taken from Ellis and Yeats, account for the very puzzling arrangement of the leaves in different copies:

"The arrangement of *Jerusalem* is the arrangement of a scrap-book. . ."

"The book was written and printed at different periods. It contains fragments also used in *Vala* and *Milton*. . ."

"But not only are the pages in most doubtful order as finally arranged by

Blake himself, guided by many after-thoughts; but one authentic copy at least—that in the British Museum—while it takes no account of the interpolations here noticed, has a page-numbering of its own.”

33. The Same. Vignette for p. 28, “Jerusalem, Chap. 2”.

$6\frac{1}{4} \times 4\frac{3}{8}$ inches.

On verso, the upper vignette of p. 35, colored.

34. Mil | ton a Poem | in 12 Books | The
Author | & Printer W Blake | 1804 | To
Justify the Ways of God to Men

Leaf measures $9\frac{1}{4} \times 6\frac{3}{8}$ inches. Plates average $6\frac{1}{4} \times 4\frac{1}{4}$ inches.

Collation: 45 plates, numbered continuously in ink.

Printed in black, painted with water-colors, chiefly pink, yellow, and blue, and the effect heightened with gold.

Water-marked “J. Whatman, 1808”.

“The poem is very like the *Jerusalem* in style: it would seem, in fact, to be a sort of continuation. . .”

“As this latter work has no perceptible affinity with its title, so,” continues Gilchrist, “the designs it contains seem unconnected with the text. This principle of independence is carried even into

Blake's own portrait of his cottage at Felpham, . . . which bears no accurate resemblance to the real place. In beauty, the drawings do not rank with Blake's most notable works."

Besides the drawing called "Blakes Cottage," where a nude man is seen walking in a garden path, and a floating figure, like a vision, is appearing to him,

Walking in my Cottage Garden, sudden I
beheld
The Virgin Ololon & address'd her as a
Daughter of Beulah,

two others, full-page designs, are of special interest. Each of these, as Blake's biographer points out, represents "a figure falling, as if struck by Heaven; one bearing the inscription *Robert*, and the other *William*. They embody the sweet remembrance which Blake preserved of his lost brothers throughout the dying life of every day."

List of plates :

1. Title-page. Full-page illustration.
2. "Preface."
3. "Milton | Book the First." *Head-piece*.
4. Beginning, "From Golganooza." *Illustration in the text*.
5. Beginning, "By Enitharmons Looms..."
6. Beginning, "Mean while wept Satan..."
7. Beginning, "And all Eden descended..."
8. Full-page illustration. Three figures, one in flames.

9. Beginning, "He set his face against
Jerusalem . . . "
10. Beginning, "For her light is terrible to me."
11. Beginning, "Sick Church . . . "
12. Beginning, "According to the inspira-
tion . . . " *Illustration in the text.*
13. Full-page illustration. "Then Milton . . .
ungirded himself from the oath of God."
14. Beginning, "As when a man dreams . . . "
*Illustration in the text, a part of it en-
larged and repeated in No. 29.*
15. Full-page illustration, with the words, "To
Annihilate the Self-hood of Deceit &
False Forgiveness."
16. Beginning, "In the three females . . . "
Head- and tail-pieces.
17. Beginning, "And he also darkened his
brows:" Small figures in outer margin.
18. Beginning, "Two yet but one:" *Small fig-
ures in margin.*
19. Beginning, "And dawn descended . . . "
Small figures in margin.
20. Beginning, "Tho driven away . . . " *Small
figures in margin.*
21. Full-page illustration. *Two figures.*
22. Beginning, "Can you have greater
miracles . . . "
23. Beginning, "Of Palamabrons Har-
row . . . " *Figures in the margin.*
24. Beginning, "But the Wine-press of
Los . . . "
25. Beginning, "Loud shout the Sons of
Luvah . . . "
26. Beginning, "These are the Sons of
Los . . . " *Illustrations in the text.*

27. Beginning, "Some Sons of Los . . ."
28. Beginning, "For in this period . . ."
Figures in the outer margin.
29. Full-page illustration. "William."
30. "Milton. | Book the Second." *Head-piece.*
31. Beginning, "Into this pleasant
Shadow . . ."
32. Beginning, "And the Divine Voice." *A diagram at bottom of plate.*
33. Full-page illustration. "Robert."
34. Beginning, "And all the Songs of
Beulah . . ."
35. Beginning, "Are here frozen . . ."
36. Beginning, "When on the highest."
Vignette at bottom, "Blakes Cottage at Felpham."
37. Beginning, "The Virgin answerd."
38. Full-page illustration. *Two figures lying on a rock.*
39. Beginning, "And the forty-eight Starry
Regions . . ."
40. Beginning, "Till all things became
One . . ."
41. Full-page illustration.
42. Beginning, "Before Ololon Milton
stood . . ." *Vignette at bottom.*
43. Beginning, "To bathe in the waters of
Life:" *Vignette at top.*
44. Beginning, "Becomes a Womb . . ."
Vignette at bottom.
45. Full-page illustration, with the lines, "To
go forth to the Great Harvest & Vin-
tage of the Nations." "Finis."

Only two other copies of the book are known, one in the British Museum, and one in the Lenox Library, now the New York Public Library. In its contents and arrangement the British Museum copy is like the one here exhibited. The Lenox copy, water-marked, like this one, "J. Whatman, 1808", has forty-nine plates, four more than this copy. It lacks, however, the "Preface".

The illustrations are carefully finished, in the same manner as those of *Urizen*, and produce the effect of water-color drawings. There are fewer illustrations in the work than in any other of Blake's books; but, as if to atone for the lack, different colors, harmoniously blended, are washed across many of the plates, producing an indescribably brilliant effect.

35. A | Descriptive Catalogue | Of | Pictures,
 | Poetical and Historical Inventions, |
 Painted By | William Blake, | In | Water
 Colours, | Being The Ancient Method Of
 | Fresco Painting Restored: | And |
 Drawings, | For Public Inspection, | And
 For | Sale by Private Contract, | London:
 | Printed by D. N. Shury, 7, Berwick-
 Street, Soho, | for J. Blake, 28, Broad-
 Street, Golden-Square. | 1809.

Duodecimo, $7\frac{1}{2} \times 4\frac{1}{2}$ inches.

Collation: iv, [2], 66 pp.

An uncut copy in the original blue paper wrapper. "I have seen but three copies," said Gilchrist; "heard of, perhaps, three more."

This copy has Blake's address, "At N 28 Corner of Broad Street Golden Square," written on the title, before the imprint and just after "For Sale by Private Contract", and it has, also, a correction in Blake's own handwriting on p. 64. Here, "The want of this determinate and bounding form evidences the idea of want in the artist's mind . . ." is made to read: "The want of this determinate and bounding form evidences the want of idea in the artist's mind . . ."

The information given in the title may be supplemented by the following extract from Gilchrist:

"In May . . . Blake opened an exhibition of his own, on the first floor of his brother the hosier's house, at the corner of Broad Street . . . Bent on a violent effort towards justifying his ways to men and critics, he drew up and had printed a *Descriptive Catalogue* of these works, in which he interprets them, and expounds at large his own canons of art. . . The price of this Catalogue, which included admission to the Exhibition, was half a crown."

36. Another copy.

$7\frac{1}{4} \times 4\frac{1}{8}$ inches.

From the Beckford library.

With the correction noted above.

37. (a) The Ghost of Abel | A Revelation In
the Visions of Jehovah | Seen by William
Blake. [At end] 1822 W Blakes Original
Stereotype was 1780
(b) On Homers' Poetry [and] On Virgil.
(c) [Sweeping the Interpreter's House.]

Leaf, trimmed and gilded, measures $11\frac{3}{8} \times 9\frac{1}{8}$ inches. Plates measure $4\frac{7}{8} \times 6\frac{3}{8}$, $5\frac{3}{8} \times 4\frac{3}{8}$, and $6\frac{1}{4} \times 3\frac{1}{8}$ inches.

Collation: 4 unnumbered plates.

Printed in black ink. The paper is water-marked "J. Whatman" and "J. Whatman 1821".

From the Earl of Crewe collection.

The prose lyric, *Ghost of Abel*, occupies two leaves, the title, as above, being printed at the top, and the text following immediately after it.

It "... has a value," says Rossetti, "beyond the value of its occasional beauty and force of form; it is a brief comprehensible expression of Blake's faith seen from its two leading sides; belief in vision and belief in mercy."

The text is punctuated with little illustrations, containing figures, snakes, and plant-forms, after the manner of the *Marriage of Heaven and Hell*, and at the end is a small but remarkable engraving. The design represents a youth in primitive dress stretched along the ground; from his head rises, as a volume of cloud, a

rushing figure, who points to the legend written upon him, "The Voice of Abels Blood." The composition of the group in parallel perpendicular lines is as ingenious as it is impressive.

With the *Abel* is sewn a third and similar leaf having in the upper half of the plate an essay, *On Homers' Poetry*, and in the lower half, *On Virgil*. Preceding them all is a plate (called a "frontispiece" in the *Catalogue of . . . Productions of William Blake the property of the Earl of Crewe*, 1903) which is not mentioned by Gilchrist, but which Mr. W. M. Rossetti, in his catalogue of "Works Designed as Well as Engraved by Blake," describes under the title *Sweeping the Interpreter's House, from the Pilgrim's Progress*, as follows: "The man who sweeps the parlour is here a demon-like figure, with strong spiny wings, and the dust he raises is filled with numerous mist-like spirits. A graceful angelic figure brings the water in a bowl." The plate is signed *WB*. Just before his death Blake was surrounded by a group of young disciples who spoke of his home as "The House of the Interpreter."

Gilchrist calls the short pieces, like *The Ghost of Abel*, "Sibylline leaves," and says that they were put forth from time to time. He mentions them in his chapter called "Years of Deepening Neglect," a period extending from 1810 to 1817, and he gives us to understand that they were

done at that time, when Blake was so poor that even the small pieces of copper upon which they were engraved were difficult to obtain. In the *Ghost of Abel*, however, at the bottom of the picture on the second leaf, we find the inscription, "1822 W Blakes Original Stereotype was 1780," showing that, though published in 1822, the work was engraved in Portland Street, just after the *Poetical Sketches* were issued, and just before the *Songs of Innocence* appeared. One of the so-called "Sibylline leaves," *The Laocoon*, not exhibited here, bears no date, but it may very well have been done at the time referred to by Gilchrist, as Blake was then engaged in engraving his plates for Rees's *Encyclopædia*, 1815-1816. Among these plates was one reproducing the famous Rhodian sculptor's group, taken from a cast in the Royal Academy.

38. [There is no Natural Religion. The Voice of one crying in the Wilderness.]

Leaf, trimmed, measures $5\frac{1}{8}$ x $4\frac{1}{8}$ inches.

Plates average $2 \times 1\frac{1}{2}$ inches.

Collation: 11 unnumbered plates, including frontispiece.

Printed in several colored inks. The paper is water-marked "Taylor".

From the Earl of Crewe collection.

This small prose work, which, in this copy, lacks the title, is classed by Ros-

form or color. Accurately and fully executed in strong bright tints." W. M. Rossetti.

II

PLATES, AND BOOKS WITH PLATES, DESIGNED
AND ENGRAVED BY BLAKE IN THE
USUAL INTAGLIO AND RELIEF
PROCESSES

41. The Complaint, | And | The Consolation;
| Or, | Night Thoughts, | By | Edward
Young LL.D. | —fatis contraria fata re-
pendens | Virg. | London: | Printed By R.
Noble, | For R. Edwards, No. 142, Bond-
Street, | MDCCXCVII.

Folio, $16\frac{3}{8} \times 12\frac{5}{8}$ inches. 43 illustrations, including 4 plates which measure $16\frac{1}{8} \times 12\frac{5}{8}$ inches. Colored with water-colors.

The publisher, Edwards, intended to issue the whole poem, consisting of nine "Nights," in parts, and with this end in view Blake was employed to make a complete set of drawings, aggregating five hundred and thirty-seven designs. The scheme, however, did not receive sufficient encouragement from the public, and this volume, issued as the first part and embracing four "Nights," was all that appeared.

Gilchrist tells us that Blake spent a

year in engraving the forty-three plates. For the designs and engravings, the artist received "'a despicably low sum,' says Smith, which means, I believe, a guinea a plate."

The "Advertisement," dated December 22, 1796, and written probably by Fuseli, refers to the engravings as follows: "Of the merits of Mr. Blake in these designs, which form not only the ornament of the page, but, in many instances, the illustration of the poem, the editor conceived it to be unnecessary to speak. To the eyes of the discerning it need not be pointed out; and while a taste for the arts of design shall continue to exist, the original conception, and the bold and masterly execution of this artist cannot be unnoticed or unadmired."

The publisher resorted to the device of placing a star against the lines of the text which the pictures illustrate, and he added an "Explanation of the Engravings," "drawn up," says Gilchrist, "or put into shape by another hand than Blake's—the same possibly which had penned the *Advertisement*. It would be well if all his designs had this help. For at once literal in his translation of word into line, daring and unhacknied in his manner of indicating his pregnant allegories, Blake's conceptions do not always explain themselves at a glance, and without their meaning, half their beauty too must needs be lost."

This, and the copy described in the next number, are noteworthy in one respect, that they are colored. Gilchrist knew of but one such copy, Lord Houghton's (No. 42), and he calls it much improved by the addition, forming a book of great beauty. This may fairly be a matter of taste. To some the severe, classical coldness of the outline copies may seem to be in greater harmony with the subject than are the brilliant flat colors.

The following abridged titles, taken from "The Explanation of the Engravings", will serve to give an idea of the subjects of the illustrations.

List of the engravings:

Frontispiece to "Night the First. On Life, Death and Immortality."

Page

1. *Border.* Sleep forsaking the couch of care.
4. *Border.* The imagery of dreaming.
7. *Border.* Death, tolling a bell.
8. *Border.* Death plucking the sun.
10. *Border.* An evil genius holding two phials.
12. *Border.* The frailty of blessings.
13. *Border.* The insecurity of life.
15. *Border.* The author encircled with thorns.
16. *Border.* The struggling of the soul.
17. *Frontispiece* to "Night the Second. On Time, Death and Friendship."
19. *Border.* The archangel's trump. (Very similar in design to the border on the engraved title-page of *The Grave*.)
23. *Border.* "We censure nature for a span too short."

Page

24. *Border.* The progress of Time.
25. *Border.* Time, eager "to join anew Eternity his sire."
26. *Border.* Time the destroyer.
27. *Border.* Conscience as a recording angel.
31. *Border.* "'T is greatly wise to talk with our past hours."
33. *Border.* Belshazzar.
35. *Border.* A parent communicating instruction.
37. *Border.* The Good Samaritan.
40. *Border.* The death-bed of the righteous man.
41. *Border.* The good man conveyed to Heaven.
42. *Frontispiece* to "Night the Third. Narcissa."
46. *Border.* "When sense runs savage."
49. *Border.* The Author and Narcissa.
54. *Border.* The Vale of Death.
55. *Border.* The angel's approach to the mourner.
57. *Border.* Death and the bacchanals.
63. *Border.* "The King of Terrors is the Prince of Peace."
65. *Frontispiece* to "The Christian Triumph."
70. *Border.* Death the Huntsman.
72. *Border.* Sense and Reason.
73. *Border.* The Saviour in the furnace of Affliction.
75. *Border.* The Sun averting his face.
80. *Border.* Thunder.
86. *Border.* "His hand the good man fastens on the skies."
87. *Border.* Christ the Philanthropist.

Page

88 (called 89 in the list). *Border*. Jacob and the Angel.

90. *Border*. "That touch, with charm celestial, heals the soul."

92. *Border*. Faith and Reason.

93. *Border*. Angels retiring from an Infidel.

95. *Border*. Truth.

42. Another copy, colored.

Leaf measures 13 x 16¾ inches.

From the Earl of Crewe collection.

43. Another copy, uncolored.

44. A Series Of Ballads. | [Three lines]
[Chichester: Printed by J. Seagrave, and
fold by him and P. Humphrey; and by
R. H. Evans, | Pall-Mall, London, for W.
Blake, Felpham, 1802.]

Square quarto, 11½ x 9¼ inches. Frontis-
piece, 5 plates, illustrations.

In the blue paper covers, as issued.

This work by William Hayley was issued in four parts (Gilchrist mentions only three), in blue wrappers, the imprint appearing on all but the first. The titles, on the wrappers, read as follows:

Number 1. | The Elephant. | Ballad The First.

Number 2. | The Eagle. | Ballad The Second.

Number 3. | The Lion. | Ballad The Third.

Number 4. | The Dog. | Ballad The Fourth.

The illustrations, all of which are signed by Blake, are without legends. They are:

Frontispiece. [Adam and the animals.]

Blake d & s

Tail-piece on p. iv. [View of Chichester.]

W B d & s

Plate facing p. i. [An elephant.] *Blake d & s*

Head-piece on p. i. [A tiger.] *Blake d & s*

Tail-piece on p. 9. [An elephant.] "From an Antique Gem." *Blake sc*

Plate preceding p. 11. [An eagle.] *Blake d & s*

Head-piece on p. 11. [An eagle swooping down on a child.] *Blake inv*

Tail-piece on p. 26. [A child standing on an eagle.] *Blake in*

Plate preceding p. 27. [A lion.]

Head-piece on p. 27. [A woman and child with arrows.] *Blake inv & sc*

Tail-piece on p. 39. [A lion.] "From an Antique." *T. H. del Blake sc*

Plate preceding p. 41. [A dog.]

Head-piece on p. 41. *Blake inv & sc*

Plate preceding p. 52. *Blake in: s*

Five plates are dated June 1; three, July 1; two, August 5, and two, September 9, 1802, all at Felpham, whither Blake had moved to be near his new patron, the author of this empty and pedantic set of ballads. The period was a happy one in Blake's life, especially the early part of

it, before it was disturbed by Hayley's tactlessness.

"On these *Ballads* hung a project, as usual with Hayley," we are told by Gilchrist. "They were to be illustrated by Blake, printed by another *protégé*, Seagrave, a Chichester bookseller; and published for the artist's sole benefit, in realizing which they were fated to have but ill success."

Chaucers Canterbury Pilgrims | Painted
in Fresco by William Blake & by him
Engraved & Published October 8, 1810
We gon to Canterbury God wote you
spede.

Line engraving 12 x 37 inches.

The story of Blake's quarrel with Cromek and Stothard over the publication of his engraving of the *Canterbury Pilgrims* is too long to be repeated here. For it, we must refer the reader to Gilchrist's *Life*. The engraving was copied, as the title shows, from one of the "Historical Inventions" painted in water-colors, "being the ancient method of Fresco Painting revived," which was exhibited at 28, Broad Street, in 1809. (See No. 35.)

"In treacherous Cromek's despite, Blake had resolved to engrave, as well as exhibit, the *Pilgrimage*. On opening his exhibition, he issued a printed pros-

pectus of his intended engraving, almost as curious as the Catalogue. It is a literary composition which halts between the monologue of a self-taught enthusiast and the circular of a competing tradesman."

Gilchrist then gives the circular, from which we extract the following:

" Blake's Chaucer,
The Canterbury Pilgrims.
The Fresco Picture,
Representing Chaucer's Characters
painted by William Blake,
As it is now submitted to the Public.

" The Designer proposes to engrave [it] in a correct and finished line manner of engraving, similar to those original copper-plates of Albert Durer, Lucas von Leyden, Aldergrave, and the old original engravers, who were great masters in painting and designing; whose method, alone, can delineate Character as it is in this Picture, where all the lineaments are distinct.

.

" The price to subscribers, Four Guineas; two to be paid at the time of subscribing, the other two, on delivery of the print."

The print was begun in October of 1809, and finished in just a year.

Gilchrist tells us that there were few subscribers. Copies cannot be found to-day for buyers at any price. Archaic almost in its stiffness, Blake's work has

the charm of an early drawing. Without the grace or softness of much of his own work, we must believe that it was his intention to give his picture this cast. Do not his own words hint at this?

"The characters of Chaucer's Pilgrims," he says in the catalogue, "are the characters which compose all ages and nations. . .

"The Painter has consequently varied the heads and forms of his personages into all Nature's varieties; the Horses he has also varied to accord to their Riders: the Costume is correct according to authentic monuments."

"I have heard that Blake retouched the plate of the *Canterbury Pilgrimage*, and did not improve it. There are impressions rather black and heavy in effect, which would seem to confirm this rumor."

There are two states of the plate, one like the engraving here exhibited, and the other, probably earlier in date, which has the address after the date, "at N^o 28 Corner of Broad Street Golden Square."

46. The | Pastorals | Of | Virgil, | With A
Course | Of | English Reading, | Adapted
For Schools: | [Six lines] Illustrated by
230 Engravings. | By | Robert John
Thornton, M.D. | [One line] Third Edition.
Vol. I. | London: | Stereotyped

and Printed by J. M'Gowan, Great Windmill Street. | [Six lines] 1821. | N. B. The Price of Thornton's Pastorals of Virgil is 15s. bound. | A full Allowance to the Trade and Schoolmasters.

Sexto-decimo. $6\frac{1}{8} \times 4$ inches.

Collation: *Two volumes. Frontispieces, illustrations, plates, maps.*

The first edition of the work, published in 1812, had no illustrations, but a supplementary volume containing plates was issued in 1814. The second edition combined these illustrations with the text. For the present edition, the number of pictures was increased, including among the additions the woodcuts designed and executed by Blake for the *Pastorals* by Ambrose Philips, which were introduced here by Thornton under the title "Imitation of Eclogue I."

"And hereby hangs a tale," says Gilchrist; and as the tale refers to our artist's use of an untried medium of engraving, we will give the substance of the story.

Blake made twenty drawings for the *Pastorals*, and cut seventeen of them in wood, which constituted his first, and, as it proved, his last attempt with the graver on this material.

Though vigorous and artistic, the work was so daring in style that the publishers, to whom it was submitted, were taken aback, and were for having the blocks

recut by their regular hands. Dr. Thornton was disposed to take the publishers' view, but, fortunately, meeting with Lawrence, James Ward, Linnell, and others, who expressed warm admiration for the cuts, he was led to adopt their view, and to decide upon the employment of Blake's engravings.

The remaining designs were cut by another hand. "Wretched, jejune caricatures of the beautiful originals," they face p. 17, and have the legends "First Comparison", "Second Comparison", "Third Comparison".

The worthy editor took occasion to guard himself against any criticism which these unusual engravings might provoke, by inserting the following note:

"The Illustrations of this English Pastoral are by the famous Blake, the illustrator of Young's *Night Thoughts*, and Blair's *Grave*; who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters."

List of the woodcuts:

Vignette, "To face page 13". "Frontispiece", Thenot and Colinet.

Four cuts on one page, each having for a legend the names of the speaker in the *Pastoral*, whose lines are illustrated. "To face page 14".

Four cuts, "To face page 15".

Four cuts, "To face page 16".

Four cuts, "To face page 18".

The lines of a single stanza are literally illustrated by the four cuts in their order. Each cut measures $1\frac{3}{8}$ (average) $\times 2\frac{1}{8}$ ins.

"That Blake stopped short where he did, improvising rather than elaborating, is the secret of the charm of the woodcuts."

"Of all his productions," says Binyon, "these seem the most satisfying; and in the history of wood-engraving they are numbered among the precious and far too rare examples of work in which the graving tool has been the direct instrument of an artist's thought, and the woodblock the recipient of his immediate inspiration."

Beside the woodcuts, Blake engraved for the work several portraits from antique busts, "task-work," "well and honestly performed." All are signed *Blake, del. et Sculp.* They are:

Volume I.

Plate facing p. 3. Theocritus.

Plate facing p. 4. Publius Virgilius Maro.

Following the above. Octavius Augustus Cæsar.

Following the above. A group of five medallions "From Antique Coins".

Plate facing p. 229. Caius Julius Cæsar.

Volume II.

Plate facing p. 360. Epicurus.

A drawing of Blake's, with the legend "The Giant Polypheme, From a famous Picture by N. Poussin", engraved on wood by Byfield, faces p. 21 of the first volume. It is signed *Blake, del. Byfield, Sculp.*

47. **ספר איוב** | Illustrations of | The | Book | of | Job | Invented & Engraved | by William Blake | 1825 | London Published as the Act directs March 8: 1825 by William Blake N° 3 Fountain Court Strand

Folio, $13\frac{7}{8} \times 10\frac{7}{8}$ inches. Plates measure $8\frac{5}{8} \times 6\frac{3}{4}$ inches.

Collation: Title-page and 21 numbered plates. A large paper copy with proofs on India paper.

Blake made a set of water-color drawings illustrating the *Book of Job*, previous to 1821, and sold them to Thomas Butts, his oldest friend and patron. (See No. 89.) In September, 1821, he began a duplicate set of drawings for John Linnell, the artist, and in 1823, when nearly seventy years old, he reproduced them on copper, not slavishly, but with the addition of backgrounds and accessories after the central picture had been proven.

Linnell, not content with the water-colors, and bent upon still further helping his impecunious friend, in March, 1823, bought the copper-plates also, and the right to publish the prints. He paid £100 for the plates and the copyright, and he agreed to pay £100 more out of the profits of publication. But profits there were none, the sale barely covering expenses. Linnell paid over, however, £50 more, which, with the first payment, made, Gilchrist says, "the largest sum Blake had

ever received for any one series." The engraved title-page gives no hint of the partnership, but a printed label found on the front cover of some copies does. It reads:

Illustrations | Of The | Book of Job, |
In Twenty-One Plates, Invented And En-
graved By | William Blake, | Author of
Designs to "Blair's Grave," "Young's
Night Thoughts," &c. | London: | Pub-
lished By the Author, 3, Fountain Court,
Strand, And | Mr. J. Linnell, 6, Ciren-
cester Place, Fitzroy Square. | March,
1826. | Prints £. | Proofs £. |

The discrepancy between the dates of the engraved title-page and the label is accounted for by Gilchrist: "March 8th, 1825, was the publishing date on the plates; the date by which Blake had expected to have finished them. But March, 1826, is the date given on the cover, and the correct one."

A few proof copies, however, were undoubtedly struck off in 1825, before the arrangement with Linnell. The first plate of some of these, like that of the copy here exhibited, are dated, by a slip of the graver, 1828.

The publishing price was three guineas for ordinary copies, four guineas for proof copies, and five guineas for proofs on India paper.

"The engravings," to quote from Gil-

christ, "are the best Blake ever did: vigorous, decisive, and above all, in a style of expression in keeping with the designs, which the work of no other hand could have been in the case of conceptions so austere and primeval as these . . . Perhaps this may fairly be pronounced, on the whole, the most remarkable series of prints on scriptural theme which has appeared since the days of Albert Dürer and Rembrandt, widely differing, too, from either."

Ruskin's criticism of the work in his *Elements of Drawing for Beginners* (1857) is worth repeating: "The *Book of Job*, engraved by himself [Blake], is one of the highest rank in certain characters of imagination and expression, in the mode of obtaining certain effects of light, it will also be a very useful example to you. In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt."

Some idea of the subjects of the plates of this "thorough and important example of Blake's style" may be gained from the prominent quotations, or legends, engraved with others, and with emblematic figures, as a border to each one.

Plates

1. "Thus did Job continually."
2. "When the Almighty was yet with me . . ."
3. "Thy Sons & thy Daughters were eating & drinking . . ."

Plates

4. "And I only am escaped alone to tell thee."
5. "Then went Satan forth . . ."
6. "And smote Job with sore Boils . . ."
7. "And when they lifted up their eyes . . ."
8. "Let the Day perish wherein I was Born."
9. "Then a Spirit passed before my face . . ."
10. "The Just Upright Man is laughed to scorn."
11. "With Dreams upon my bed . . ."
12. "I am Young & ye are very Old . . ."
13. "Then the Lord answered Job out of the Whirlwind."
14. "When the morning Stars sang together . . ."
15. "Behold now Behemoth . . ."
16. "Thou hast fulfilled the Judgement of the Wicked."
17. "I have heard thee . . ."
18. "And my Servant Job shall pray for you."
19. "Everyone also gave him a piece of Money."
20. "There was not found Women fair as the Daughters of Job . . ."
21. "So the Lord blessed the latter end of Job."

The plates are signed *W. Blake inv* (or *invenit*) & *Sc* (or *sculp*).

This copy was Linnell's and has his autograph inscription on the fly-leaf: "To Marian Mrs. John Linnell Sen Dec. 1868. I. L. sr"

48. Another copy.

17¼ x 13¼ inches.

Proof plates on India paper printed on loose sheets as published.

In blue board covers, with label, which has never been pasted on the cover, laid in.

A very fine copy.

49. Another copy.

17¼ x 13¼ inches.

Proofs on India paper.

Bound in brown boards and interleaved.

The label, which is in place, has written upon it, in ink, "I. L. Subscriber's Copy 5. 5."; and on the cover itself is inscribed, "Mrs Alex^r Gilchrist "

50. Blake's Illustrations Of Dante. | Seven
Plates, designed and engraved by W.
Blake, Author of "Illustrations of | the
Book of Job," &c. &c. | Price £2 2s. India
Paper. | [1827.]

Folio, 23¼ x 17 inches. Plates measure 9¼
x 13¼ inches.

Proofs on India paper.

There is no title-page or text; the title, as given above, is found on a label pasted on the inside of the front cover where the list of plates is also given. All of the

plates illustrate the *Hell*, and their legends are:

Plates

- I. " . . . and like a corse fell to the ground.
"Hell; Canto v. line 137."
The inscription on the plate, printed backwards, reads: "The Whirlwind of Lovers. From Dante's *Inferno*, Canto v."
- II. " . . . seiz'd on his arm,
And mangled bore away the sinewy part.
"Hell; Canto xxii. line 70."
- III. " . . . so turn'd
His talon on his comrade.
"Hell; Canto xxii. line 135."
- IV. " . . . lo! a serpent with six feet
Springs forth on one,
"Hell; Canto xxv. line 45."
- V. "He ey'd the serpent and the serpent him.
"Hell; Canto xxv. line 82."
- VI. " . . . When two I mock'd, that sat
Propp'd 'gainst each other.
"Hell; Canto xxix. line 71."
- VII. "'Wherefore dost bruise me?' weeping
he exclaim'd.
"Hell; Canto xxxii. line 79."
"Cary's Dante."

"It was during this period, also [while the *Job* was in progress], Mr. Linnell introduced him to the knowledge of Dante, and commissioned a series of drawings from the *Divina Commedia*, to be hereafter engraved; justly thinking Blake 'the very man and the only' to illustrate the great mediæval master of super-

natural awe and terror . . . This was during the years 1824 to 1826. With characteristic fervour and activity of intellect, he, at sixty-seven years of age, applied himself to learning Italian, in order to read his author in the original. Helped by such command of Latin as he had, he taught himself the language in a few weeks; sufficiently, that is, to comprehend that difficult author substantially, if not grammatically; just as, earlier in life, he had taught himself something of Latin, French, and even Greek."

In this extract Gilchrist shows very clearly the difficulties which Blake undertook cheerfully, quite undaunted by the size of his task. He made one hundred drawings, but he lived to engrave only seven of them, as shown above.

Gilchrist says:

"These engravings are, like the designs, uncompleted works. They are executed in Blake's strict, sharp-lined manner; and, though they are more than outlines, do not aim at entire finish of light and shade, or at any strong effects."

Swinburne calls them "surprisingly various in merit." "Three at least [the first, fifth and sixth], for poetic power and nobility of imaginative detail, are up to the artist's highest mark."

51. Original Stories | From | Real Life; |
With | Conversations, | Calculated To |

Regulate The Affections, | And | Form
 The Mind | To | Truth And Goodness. |
 By Mary Wollstonecraft. | London: |
 Printed For J. Johnson, No. 72, St. |
 Paul's Church-Yard. | 1791.

Sexto-decimo, $6\frac{3}{8} \times 3\frac{7}{8}$ inches.

The work was one of a series, published by Johnson, "composed for Children and young Persons, and generally used in the principal Schools and Academies in England."

Blake made more designs for the book than were used. Six were engraved, though only the frontispiece is signed *Blake. d. & sc.* They all are "Published by J. Johnson, Sept^r 1st 1791," and are as follows:

Frontispiece. Look what a fine morning
 it is . . .

Plate facing p. 24. The Dog strove to attract
 his attention . . .

Plate facing p. 74. Indeed we are very
 happy!

Plate facing p. 94. Be calm, my child . . .

Plate facing p. 114. Trying to trace the
 sound . . .

Plate facing p. 173. Æconomy & Self-denial
 are necessary . . .

Some of the plates, like that at p. 94, are thickly coated with the veneer found in the illustrators of the Berquin school,

but those at pp. 24 and 173 are strongly reminiscent of Blake's own larger work. The figure of the Harper, in the plate facing p. 114, is worthy to be ranked with his best efforts. The head of the man in the plate facing p. 74 might be a portrait of Blake himself.

III

PLATES, AND BOOKS WITH PLATES, DESIGNED BY BLAKE AND ENGRAVED BY OTHERS

52. Leonora. | A Tale, | Translated And Altered From The | German | Of | Gottfried Augustus Bürger. | By J. T. Stanley, Esq. F. R. S. &c. | [Six lines] A New Edition. | London: | Printed By S. Gosnell, | For William Miller, Old Bond Street. | 1796.

Quarto, $10\frac{1}{8} \times 8\frac{1}{8}$ inches.

The designs, which Blake made for this new edition of the work, were engraved by a man named Perry, of whom little is known. The date of their publication is not given. All of the engravings are in

stipple and are signed, *Blake inv: Perry.*
sc: The subjects, found in the lines of the poem, are:

Frontispiece. "O! how I dreamt of things
 impossible . . ."

Head-piece on p. 1. ["And deck'd with
 boughs they march'd along."]

Tail-piece on p. 16. ["Wake, Leonora!—
 Wake to Love!"]

A note in the preface accounts for the German text of the poem, which is bound up with the translation, in these words:

"The Poem will be found, in many respects, to have been altered from the original; but more particularly towards the conclusion . . .

"But in order to shew more clearly what have been the variations and additions, a few copies of the German text will be printed, which may be had, sewed up with the translation, by such as should be desirous of comparing the one with the other."

The title of these additional pages reads:

Leonore. | Ein | Gedicht. | Von Gottfried
 August Bürger. | [Six lines] London: |
 Gedruckt Bey S. Gosnell. | 1796.

The make-up of the text is like that of the translation. The frontispiece in this case, however, was engraved by Silvester Harding, after a design by the "German Hogarth," Chodowiecki, and the two vign-

ettes were designed as well as engraved by Harding.

Chodowiecki's work, according to the faithful Gilchrist, though clever, looks prosaic compared with Blake.

53. A | Father's Memoirs | Of | His Child. |
By | Benj. Heath Malkin, Esq. | M. A. F.
S. | [Three lines] London: | Printed For
Longman, Hurst, Rees, And Orme, | Pa-
ternoster Row; | By T. Bensley, Bolt
Court, Fleet Street. | 1806.

Octavo, $9\frac{7}{8} \times 6\frac{1}{4}$ inches.

An uncut copy on large paper in boards, as published. A gift from C. Malkin to "Miss Kemich".

The line and stipple portrait, representing the subject of the biography when two years old, is from a miniature by Page. It is surrounded by an "ornamental device," which shows an angel leading the child away from its mother, and signed *W^m Blake inv^t R. H. Cromek sc.* London. Published by Longman C^o February 1st 1806. Blake originally engraved this border, and we are not told why Cromek's work was substituted at the last minute.

The three other plates in the book give examples of the drawing of the infant prodigy. They are strongly suggestive of the hand of his master, Blake.

This little book has another interest for the student of Blake besides that found in the example of his work. It contains, at pp. xviii-xli, an account of the poet's "early education in art derived from his own lips," borrowed by Gilchrist in his early chapters.

54. The | Grave, | A Poem. | By | Robert Blair. | Illustrated By | Twelve Etchings | Executed From | Original Designs. | London: | Printed By T. Bensley, Bolt Court, | For The Proprietor, R. H. Cromek, N^o 64, Newman Street; | And Sold By | Cadell And Davies, J. Johnson, T. Payne, J. White, Longman, Hurst, Rees And | Orme, W. Miller, J. Murray, And Constable And Co. Edinburgh | 1808.

Folio. 14¾ x 11½ inches.

Collation: Portrait and engraved title, 2 ll.,
xiv, 36 pp., 2 ll. 11 plates.

The friendship and business relations between Hayley and Blake resulted more or less disastrously. Their final standing is expressed by the artist in a couple of lines:

Thy friendship oft has made my heart to
ache;
Do be my enemy for friendship's sake.

With Cromek, publisher and patron, Blake for a time fared somewhat better, chiefly through his introduction to the public in conventional book-form.

"During 1804 to 1805 had been produced that series of Drawings illustrative of Blair's *Grave*, by which, from the accident of their having been . . . published . . . in the regular way, Blake is most widely known—known at all, I may say—to the public at large. It is the only volume, with his name on the title-page, which is not 'scarce.'"

Gilchrist goes on to tell the story of the publication of the work. Blake had intended publishing his designs himself, but the shrewd new-made publisher saw them and bought them for a guinea and a half apiece, and then, instead of letting Blake engrave them, as it had been understood that he should do, gave them to the more graceful and popular Schiavonetti. The whole transaction was disgraceful to Cromek and unhappy for Blake. Two more of Blake's lines give his estimate of this man:

A petty sneaking knave I knew;
Oh, Mr. Cromek! how do you do?

The volume, when it finally appeared, was dedicated by the artist to the Queen. It had a long list of subscribers, and an Advertisement written by Fuseli. Although Blake's name does not appear upon the printed title-page, his portrait formed the frontispiece, and even if his name

comes after Schiavonetti's, and in smaller type on the engraved title, it is properly given on the paper label of the cover: Blake's | Illustrations | Of | Blair's Grave, | Engraved By Schiavonetti. | 13 Plates. —2l. 12s. 6d.

Under the heading, "Of the Designs", we read:

"By the arrangement here made, the regular progression of Man, from his first descent into the Vale of Death, to his last admission into Life eternal, is exhibited. The Designs, detached from the Work they embellish, form of themselves a most interesting Poem."

The list of plates signed, *Drawn by W. Blake. Etched by L. Schiavonetti*, is as follows, but the binder, in gathering the leaves for different copies, does not seem always to have followed the regular order.

Plates

- I. The Descent of Christ into the Grave.
- II. The Descent of Man into the Vale of Death.
- III. Death's Door. (See N^o. 17, pl. 12.)
- IV. The Strong and Wicked Man dying.
- V. The Good old man dying.
- VI. The Soul hovering over the Body.
- VII. The Soul exploring the Recesses of the Grave.
(This is an illustration to the latter part of the "Book of Thel.")
- VIII. The Counsellor, King, Warrior, Mother, And Child.

Plates

IX. The Skeleton Re-Animated. The engraved title-page. It reads: The | Grave, | A Poem. | Illustrated by twelve Etchings | Executed | By | Louis Schiavonetti, | From the Original | Inventions | Of | William Blake. | 1808. | London Published May, 1, 1808, by R. H. Cromek. No 64. Newman Street. Drawn by W. Blake. *Etched by L. Schiavonetti.* Subscribers' copy.

X. The Re-Union of Soul and Body.

XI. A Family Meeting in Heaven.

XII. The Last Judgment.

The portrait frontispiece bears the inscription: "William Blake. *Painted by T. Phillips R. A. Engraved by L. Schiavonetti V. A.* London, Published by R. H. Cromek, 64, Newman St. May 1st 1808—"

Blake is here represented in half length, seated, turned to left, the head turned to front and looking up to right. The right hand, holding a crayon, rests on the left, which, in turn, rests on the right arm of the chair.

An interesting comment on Blake's personal appearance, and, incidentally, upon the portrait, comes from Dibdin. In his *Reminiscences of a Literary Life*, he says of this "amiable but illusory" artist: ". . . his stature mean, his head big and round, his forehead broad and high, his eyes blue, large and lambent—such as my friend Mr. Phillips has represented him upon his imperishable canvas."

This of the man, and then, in a note, of the portrait:

"This portrait, which gives more elevation and dignity to the original than he should seem actually to have possessed, is nevertheless a most fanciful and happy resemblance. And Schianovetti's (*sic*) burin has done ample justice to the pencil of the painter."

55. Another copy.

16 x 12½ inches.

The plates are on India paper, and a line on the engraved title reads:

"Proof copy R. H. C. Price 5. 5. 0."

The paper is water-marked "J. Whatman, 1801".

The plates are not placed in the order called for by the "List of Illustrations."

56. Another copy.

13½ x 10⅞ inches.

Paper water-marked "J. Whatman, 1808".

IV

PLATES, AND BOOKS WITH PLATES, EN-
GRAVED BY BLAKE AFTER THE DESIGNS
BY OTHERS

57. Joseph | Of Arimathea | among the Rocks
of Albion. | Engraved by W. Blake 1773
from an old Italian Drawing | This is One

of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages
 | Wandering about in sheep skins & goat skins. of whom the World was not worthy | Such were the Christians in all Ages
 | Michael Angelo Pinxit

Line engraving, $9\frac{3}{8}$ x $4\frac{1}{8}$ inches.

Probably Blake's own design, as Mr. Garnett suggests: "The inscription (or legend) is interesting as showing at what an early date Blake interested himself strongly in Gothic Architecture, in Michael Angelo and in the study of the Bible."

58. Memoirs | Of | Thomas Hollis, Esq. | F. R. And A. S. S. | Quique Sui Memores Alios Fecere Merendo. | Virgil Æn. | London Printed MDCCLXXX

Folio, $13\frac{7}{8}$ x $10\frac{1}{2}$ inches.

Blake was apprenticed to learn the art of engraving to James Basire, whom he served seven years. It was while under Basire that the preceding number was made.

The thirty-three plates in Hollis's memoirs are signed by Bartolozzi, Cipriani, and J. Basire. Gilchrist thinks that Blake's work may be traced under the latter name, as, indeed, it may be in other books with plates signed by this master.

59. The | Novelist's Magazine. | Vol. VIII.
[IX and X] | Containing | Don Quixote.
[Vignette] London: Printed for Harrison
and C^o | N^o 18 Paternoster Row | 1782.
[-1783]

Quarto, 8 x 5 inches.

Among the rivals and imitators of John Bell, the publisher of the *British Theatre*, and the pioneer in putting forth comparatively cheap books illustrated by the best artists, was Harrison of Paternoster Row.

The engravers who executed the designs were Angus, Heath, Grignon, Walker, Birrel, and Blake, whose eight plates are excellent in workmanship.

All of the plates are framed in a decorative border with the title of the novel illustrated in a panel below. Blake's name appears on the following:

Volume VIII. Don Quixote.

Plate IX, facing p. 256. [The Decision of the Doubts concerning Mambrinos Helmet.] *Published . . . May 4, 1782.*

Plate XV, facing p. 587. [Don Quixote's Illness.] *Published . . . June 15, 1782.*

Volume IX. Sentimental Journey.

Plate II, facing p. 52. [The Grace.] *Published . . . July 6, 1782.*

David Simple.

Plate I, facing p. 66. [David pays the Landlady.] *Published . . . Aug. 10, 1782.*

Sir Launcelot Greaves.

Plate III, facing p. 45. [General Election.]

Published . . . Sept. 21, 1782.

Volume X. Sir Charles Grandison.

Plate XXIII, facing p. 328. [Miss Byron
visiting Emily.] *Published . . . Apr. 5,
1783.*

Plate VI, facing p. 351. [The Duel.] *Pub-
lished . . . Dec. 7, 1782.*

Plate XII, facing p. 442. [The Interview.]
Published . . . Jan. 18, 1783.

60. The | Poetical Works | Of | John Scott
Esq. [oval portrait] London | Printed for
J. Buckland, | MDCCLXXXII.

Octavo, 8 $\frac{7}{8}$ x 5 inches.

The nine oval plates, or "Frontis-
pieces", as they are called in the "List of
Engravings," and the three head- and tail-
pieces were designed by Angelica Kauff-
mann, Stothard, "S. C.", J. Feary, and B.
T. Pouncy, and were engraved by Bar-
tolozzi, Heath, W. Watts, W. Woollett,
Page, and Blake.

Those by Blake are:

Tail-piece, p. 21. [Damon at Delia's Tomb.]
Stothard del. Blake sc.

Plate, facing p. 23. There is, who deems all
climes, all seasons fair. . . *Stothard del.
Blake sc.*

Plate, facing p. 247. Warriors! let the
Wretches live! *Stothard del. Blake sc.*

Tail-piece, p. 335. [A woman offering a

scroll on an altar inscribed "Sacred To
Simplicity."] *Blake sc.*

The frontispiece was published "Octo^r
1st 1781"; none of the other plates are
dated, and whether Blake's were earlier
or later, we cannot tell. This whole period
of his life, 1779-1782, was devoted chiefly
to his "humbler art-engraver's journey-
work."

61. A | Select | Collection | Of | English
Songs. | In Three Volumes. | Volume The
First. [Vignette]—*Apis Matinæ | More
Modoque | Crata Carpentis Thyma Per
Laborem | Plurimum. | Hor. | London: |
Printed for J. Johnson in St. Pauls
Church-yard. | MDCCLXXXIII.*

Octavo, 6 $\frac{1}{8}$ x 4 $\frac{3}{8}$ inches.

The preface makes no mention of the
eighteen illustrations of these volumes.
This is the more remarkable since the
editor lays stress upon the use of the mu-
sic to make his volume attractive. He
originally intended to bind the tunes with
the songs, in the volumes where they be-
longed, but for the sake of "appearance,
convenience and utility" finally made the
notes into a volume by themselves, the
third, where they appear without other
adornment than the vignette on the title-
page.

The illustrations were chiefly designed
by Stothard in his early and best manner.

Blake engraved seven (?) of them, "very finely, with delicacy, as well as force," and the rest were done by Grignon, Heath, and others.

Blake's work may be found as follows:

Volume I.

Head-piece, p. 1.

Tail-piece, p. 85.

Tail-piece, p. 156.

Head-piece, p. 157.

Tail-piece, p. 170.

Head-piece, p. 171.

Volume II.

Head-piece, p. 1.

Lowndes says: "Some copies have a frontispiece by Stothard, and others by Fuseli; the former are of uncommon occurrence."

62. The | Wit's Magazine; | Or, | Library Of
 Momus. | Being A | Compleat Repository
 | Of | Mirth, Humour, And Entertain-
 ment. | Mirth! With Thee I Mean To
 Live. | Milton. | Vol. I. | [Ornament] Lon-
 don: | Printed for Harrison and Co. N^o
 18, Paternoster-Row. | MDCCLXXXIV.

Quarto, $8\frac{1}{8} \times 5\frac{3}{8}$ inches.

The editor recognized the difficulty of undertaking to publish a monthly magazine of Wit, and, to make his monthly attractive in appearance, he published with

each number a large quarto engraving designed "purposely for this work."

Blake engraved the first five plates, whose subjects and designers are as follows:

January number. The Temple Of Mirth.

Published as the Act directs by Harrison & Co Feby: 1, 1784. *Stothard del. Blake sculp.*

February number. Tythe In Kind; or The Sow's Revenge. Published . . . March 1, 1784. *Collings del. Blake sculp.*

March number. The Discomfited Duellists. Published . . . April 1, 1784. *Collings del. Blake sculp.*

April number. The Blind Beggars Hats. Published . . . May 1, 1784. *Collings del. Blake sculp.*

May number. May-Day In London. Published . . . June 1, 1784. *Collings del. Blake sculp.*

Nothing in the engravings suggests the hand of the serious, visionary young artist, Blake; he seems to be entirely out of place in this "family of Wit".

The work was given over in May of the next year. The editor strove to be witty to the last as the explanatory note, printed at the end, shows:

"Epitaph on The Editor of The Wit's Magazine.

Reader! here lies thy quondam merry

Friend,

Chop-fall'n, alas! and quite at his Wits' end.
H—"

63. [Scene from John Gay's Beggar's Opera.]
Painted by Will^m Hogarth 1729 Etch'd
by Will^m Blake 1788

Line engraving, $15\frac{1}{8} \times 21\frac{5}{8}$ inches.

A preliminary state.

(a) Published state with the title:

Beggars Opera, Act III. | "When my
hero in Court appears, &c." | From the
Original Picture, in the Collection of his
Grace the Duke of Leeds. | Publish'd
July 1st 1790, by J. & J. Boydell, Cheap-
side, & at the Shakespeare Gallery Pall
Mall London. | Size of the picture 24 . .
x 30 . . long. Painted by W^m Hogarth
Engraved by W^m Blake.

64. Democritus. Rubens delin. Blake sculp.

Line engraving, $16\frac{5}{8} \times 5\frac{7}{8}$ inches.

From Lavater's Physiognomy.

65. The | Whole Genuine And Complete |
Works | Of | Flavius Josephus, | The
Learned And Authentic | Jewish Histo-
rian, | And | Celebrated Warrior. |
[Twenty-nine lines] By George Henry
Maynard, LL.D. | [Two lines] Embel-
lished with upwards of Sixty beautiful
Engravings, taken from original Draw-

ings of Meffrs. Metz, Stothard, and Corhould, Members of the Royal Academy, and | other eminent Artists; and engraved by Grignion, Collier, Heath, Tookey, Taylor, &c. | London: Printed for C. Cooke, No. 17, Pater-Noster Row; And Sold By The Booksellers Of | Bath, etc., [Eight lines.]

Folio, $15\frac{3}{8} \times 9\frac{1}{8}$ inches.

In style, size, and typography, this tall folio is a relic of the previous century, but in its fifty-seven large plates, surrounded by elaborate borders, designed and engraved by many of the best masters, it is typical of the generous methods of publishers of the period.

Besides the artists whose names are given on the title-page, others, no less distinguished, like Moreau, Tripisiani, Salvatore Rosa, T. West, Suyken, C. Cooke, Romberg, and Weston, were represented in the plates, and Scot, Morris, Smith, Noble, Warren, Sparrow, Parker, Collyer, Warner, and Granger were employed to do the engraving. Blake's name would hardly have found its way on to the title-page at this early date of his career. Three plates were entrusted to him. They are:

No. 32, facing p. 12. The Parting of Lot and Abraham. *Metz delin. Blake sculp.*

No. 26, between pp. 64 and 65. The Battle of
Ain. *Stothard delin. Blake sculp.*

No. 23, facing p. 76. The Fugitive Shechem-
ites . . . *Metz delin, Blake sculp.*

Most of the plates, like Blake's, have no imprint; some have the words "Published as the Act directs by J. Cooke N^o 17 Paternoster Row", and only three, in the copy here exhibited, are dated. These dates range from October 20, 1785 to January 14, 1786. Lowndes gives the year of the publication of the book as about 1790. Supposing this to be correct, it would seem probable that Blake's work, like the rest, was done somewhat earlier. In Mr. Rossetti's list of dated "Works in Colour," we find three Old Testament subjects, which are dated 1785, and it may be a fair supposition that Blake's *Josephus* plates were executed at the same time.

66. The | Botanic Garden; | A Poem, in Two
Parts. | Part I. | Containing | The Econ-
omy Of Vegetation. | Part II. | The Lawes
Of The Plants. | With Philofophical
Notes. | London, | Printed For J. Johnson,
St. Paul's Church-Yard. | MDCXCXI. | En-
tered at Stationer's Hall.

Folio, 10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ inches.

Fuseli and H. Webber made the designs, and T. Cowden, T. Holloway, Anker Smith, and Blake engraved the nine plates for the first part of this work of Erasmus Darwin, grandfather of the celebrated naturalist.

Blake's contribution consisted of one effective plate, entitled "The Fertilization of Egypt," which faces page 127, and is signed *H. Fuseli. R. A: inv W Blake sc.* Fuseli intended his drawing to illustrate the lines:

"High o'er his head the beams of Sirius glow,
And, Dog of Nile, Anubis barks below."

In the "Directions To The Binder", this plate and one facing p. 87, designed by Webber and engraved by Holloway are omitted.

The frontispiece is dated June 1, 1791; three of the plates were done December 1, 1791, but the rest, including Blake's plate, are not dated.

67. Elements | Of | Morality, | For The |
Use Of | Children; | With An | Introduc-
tory Address To Parents. | Translated
from the German of the | Rev. C. G. Salz-
mann. | Illustrated With Fifty Copper
Plates. | In Three Volumes. | Vol. I. | The
Third Edition. | London: | Printed By J.

Crowder, | For J. Johnson In St. Paul's
Churchyard. | M,DCC,XCII.

Sexto-decimo, 6 $\frac{7}{8}$ x 4 inches. Three volumes.

Like the *Original Stories* (No. 51), this work was one of Johnson's series for children. It is number 8 in the catalogue, printed at the end of that book, and we find there that it cost "10s. 6d. bound".

Miss Wollstonecraft, the translator, who must often have met Blake at Johnson's, asserts that "All the pictures are from real life," and the highest proof that she approved of this method is evinced, she says in the Advertisement, by her having written a book on the same plan (*Original Stories from Real Life*).

The German original of the book, *Moralisches Elementarbuch*, was published in Leipzig in 1785. It was illustrated with seventy plates, designed and engraved by Chodowiecki.

Forty-nine of these were re-drawn by Blake for the translation, one, number 20 of Volume II, being, however, somewhat altered from the original. He added two more of his own designing. These are:

Volume II.

Plate 27, facing p. 97. We cannot easily believe him, whom we have once detected in a lie.

Plate 28, facing p. 104. Through Impatience we always make things worse.

The latter plate, in the foliage especially, shows unmistakable evidences of Blake's handiwork. None of the plates are signed. Those in the first volume were "Published by J. Johnson in St Paul's Church Yard, Oct^r 1, 1790". Blake's two, with number 16 in the second volume, were published on the same date, but the others in the second volume bear date of January 1, 1791. The plates in the third volume have the date March 15, 1791.

68. Aphorisms On Man. | Translated | From
The Original Manuscript | Of | The Rev.
John Caspar Lavater, | Citizen Of Zuric.
| ἐκ τοῦ οὐρανοῦ κατεβηκεν ὁ θεὸς αὐτοῦ. | Juv.
Sal. IX. | Third Edition. | London, |
Printed For J. Johnson, St. Paul's
Church-Yard. | M.DCC,XCIV.

Duodecimo, 6 $\frac{3}{8}$ x 3 $\frac{7}{8}$ inches.

In original paper-covered boards.

The frontispiece, representing a man holding tablets, and looking up at a cherub, who points to the inscription ΓΝΩΘΙ ΣΕΑΥΤΟΝ, is signed *Blake. sc.* It is a proof impression.

69. C: Val: Catullus. | Apud effigiem anti-
quam curiæ senatûs veronensi superposi-
tam. | London Published March 19, 1795

by J. Johnson, St Pauls Church Y^d *Signed*,
Xaverius Della Rosa, Veronæ delin.
Blake sculpsit.

Stipple engraving, $6\frac{1}{8} \times 3\frac{1}{8}$ inches.

In upper right corner "Frontispiece to
Vol. I." Not mentioned in Rossetti's list.

70. Cornel: Nepos. | Apud effigiem anti-
quam curiæ senatûs veronensi superposi-
tam. | London Published March 19, 1795,
by J. Johnson. St Pauls Church Yard.
Signed, Xaverius Della Rosa, Veronæ,
delin. Blake sculpsit.

Stipple engraving, $6\frac{1}{8} \times 4\frac{1}{8}$ inches.

In upper right corner "Frontispiece to
Vol. 2."

71. Narrative, | of a five year's expedition,
against the | Revolted Negroes of Suri-
nam, | in Guiana, on the Wild Coast of |
South America; | from the year 1772, to
1777: | [Four lines] By Captⁿ J. G. Sted-
man. | illustrated with 80 elegant En-
gravings, from drawings made by the Au-
thor. | Vol. I. | [Vignette. seven lines.]
London. Printed for J. Johnson, St

Paul's Church Yard, & J. Edwards, Pall Mall. 1796.

Quarto, $10\frac{7}{8} \times 8\frac{3}{8}$ inches. Two volumes.

Holloway, Bartolozzi, Barlow, A. Smith, T. Conder, and others besides Blake engraved the plates of this interesting work, which represent the subjects usually found in the note-book of a naturalist,—birds, fishes, flowers, and scenes in the life of the natives; but Blake engraved most of the figures. His works, signed *Blake Sculp^t*, are the following:

VOLUME I.

- A Coromantyn Free Negro, or Ranger,
armed. Facing p. 80.
- A Negro hung alive by the Ribs to a Gallows.
Facing p. 110.
- A Private Marine of Col. Fourgeoud's Corps.
Facing p. 132.
- The Mecoo & Kishee Kishee Monkeys.
Facing p. 166.
- The skinning of the Ahama Snake, shot by
Cap. Stedman. Facing p. 174.
- Group of Negroes, as imported to be sold for
Slaves. Facing p. 200.
- The Skulls of Lieut Leppar, & Six of his Men.
(Unsigned.) Facing p. 227.
- Flagellation of a Female Samboe Slave.
Facing p. 326.

VOLUME II.

- The Quato & Saccawinkee Monkeys. Facing
p. 10.

A Surinam Planter in his Morning Dress.

Facing p. 56.

Limes, Capsicum, Mammy Apple &c. Facing
p. 74.

Family of Negro Slaves from Loango.

Facing p. 280.

The celebrated Graman Quacy. Facing p. 348.

Europe supported by Africa & America.

Facing p. 394.

Gilchrist, following the date of the title-page, ascribes the engraving of these plates to the year 1795, but all of them were published "Dec^r 2nd 1793", except the last, and the "Family of Negro Slaves," which are dated "Dec^r 1st 1792". These two were stirring years in Blake's life. In 1791, the first and only part of his *The French Revolution, a Poem in Seven Books*, had been issued in thin quarto by Johnson. Now lost and never well known, the book had at least one use, that of bringing together, in the rooms of its publisher, two revolutionists, its author and Tom Paine, whose *Rights of Man* came out early in the same year. In 1792 Blake served his friend and the cause of freedom by arranging for Paine's escape from England and the British Tories. His mind must have been full of these things while engraving the plates for *Surinam*, and the ardent Republican and reformer must have warmed to the task of helping to proclaim the injustice of a downtrodden race. Who knows how

much this book must have influenced him in writing his own prophecies, the *America*, *Europe*, and *The Song of Los*? We may fancy that he enjoyed engraving the last plate, representing fair Europe supported by America and Africa, of which the author and designer says:

"I will close the scene with an emblematic picture of *Europe supported by Africa and America*, accompanied by an ardent wish that in the friendly manner as they are represented they may henceforth and to all eternity be the props of each other."

72. Thoughts On Outline, Sculpture, And The System | That Guided The Ancient Artists In Composing Their | Figures And Groupes : | Accompanied With Free Remarks On The Practice Of | The Moderns, And Liberal Hints Cordially Intended | For Their Advantage. | To Which Are Annexed Twenty-four Designs Of | Classical Subjects Invented On The Principles Re- | commended In The Essay By George Cumberland. | Ainsi Io Son Pitore. | London. Printed By W. Wilson, St. Peter's-Hill, Doctor's-Commons; And Sold | By Messrs. Robinson, Paternoster-Row; And T. Egerton, Whithall. MD-CCXCVI.

Quarto, 11 $\frac{7}{8}$ x 9 $\frac{1}{4}$ inches.

From the Beckford Library, with pencilled notes by Mr. Beckford.

This work is not mentioned by Gilchrist, and Mr. W. M. Rossetti, although giving it in his "List of Engravings," does not date it.

Cumberland himself is not mentioned in the *Dictionary of National Biography*. He seems to have been a well-meaning *dilettante*, with a taste for writing. He was a very good friend to Blake, directly by purchasing his works, and indirectly by an introduction to John Linnell, who became the "stay" of the neglected painter-poet's declining years. In 1827 Blake engraved a card-plate for Cumberland of a slight but very characteristic design.

Cumberland's work is, in a way, a vindication of Blake's method of engraving in outline. Sifting his elegant verbiage, we find that his contention is that until the importance of Outline be generally admitted, there can be no true art.

In the Appendix our author says grandiloquently:

" . . . but one thing may be asserted of this work, which can be said of few others that have passed the hands of an engraver, which is, that *Mr. Blake* has condescended to take upon him the laborious office of making them, I may say, fac-similes of my originals: a compliment,

from a man of his extraordinary genius and abilities, the highest, I believe, I shall ever receive;—and I am indebted to his generous partiality for the instruction which encouraged me to execute a great part of the plates myself; enabling me thereby to reduce considerably the price of my book.”

The first plate is an engraved title, reading: Inventions | By | G. Cumberland “Publishd Jan^y 1, 1795”. The plates numbered 2–11, 17, 20–22, and 24 are signed, with slight variations, “Design’d & Engrav’d by G. C. and Publishd Jan^y 1, 1795”. The following are *Eng^d by W Blake*:

- 12. Psyche Disobeys.
- 13. Psyche Repents.
- 14. Venus Counsels Cupid.
- 15. The Conjugal union of Cupid.
- 16. Cupid & Psyche.
- 18. Iron Age.
- 19. Aristophanes Clouds. Scene I.
- 23. Anacreon Ode LII.

The first of Blake’s plates is dated November 5, 1794, and the last two, January 1, 1795.

The legends of all the plates are in Blake’s hand, showing that the author and pupil left these details to his teacher. The engraving of the plates is so exactly alike in all cases that one involuntarily wonders if Cumberland did all that have his name signed to them.

73. Wat Tyler and the Tax-gatherer. London Published Dec^r 1, 1797, by J. Johnson, St Paul's church yard. Blake. s.

Line engraving, $5\frac{1}{2} \times 3\frac{3}{8}$ inches.

At upper right corner "P. 128."

74. A Letter | To | The Committee | For
Raising | The Naval Pillar, | Or | Monu-
ment, | Under The Patronage Of His
Royal Highness | The Duke Of Clarence.
| By John Flaxman, Sculptor. | London:
Printed For T. Cadell, Jun. And W.
Davies, In The Strand; T. Payne, |
Mews-Gate; And R. H. Evans (Successor
To Mr. Edwards), | No. 26, Pall-Mall; |
By G. Woodfall, No. 22, Paternoster-
Row. | 1799.

Quarto, $10\frac{1}{4} \times 8\frac{3}{8}$ inches.

An uncut copy in original blue paper wrapper.

The illustrations are slight etchings after Flaxman's designs. Their subjects are:

Frontispiece. "A Colofsal Statue 230 feet high: proposed to be erected on Greenwich hill." *Blake sculp.*

Plate 2, facing p. 6. [A group of six different forms of monuments.] Not signed.

Plate 3, facing p. 13. "A View of Greenwich Hospital with the Statue of Britannia on the Hill." Not signed.

In the "Explanation of the Printer", through an error, Plate II is called "Plate III", and is arranged as such.

75. Rev. John Caspar Lavater | of Zurich.
Born 1741. Died 1801. | Pub^d May 1,
1800, by J. Johnson, in Saint Paul's
Church Yard. London from a Drawing
in his Possession, taken in 1787. Blake
sculp^t

Line engraving, $10\frac{1}{8} \times 9\frac{7}{8}$ inches.

"A superb and masterly example. As an Engraver merely, Blake ranks high, on the strength of this Plate alone. The lines of the face are especially noteworthy for their skillful play, firmness and delicacy."

W. M. ROSSETTI.

76. Lectures | On | Painting, | Delivered At
The Royal Academy | March 1801, | By
Henry Fuseli, P. P. | With Additional
Observations And Notes. | [Vignette]
London: | Printed For J. Johnson, St.
Paul's Church-Yard. | 1801. | Luke Han-
fard, Printer, near Lincoln's-Inn Fields.

Quarto, $10\frac{1}{2} \times 8\frac{3}{8}$ inches.

The vignette on the title-page is signed *F. Legat sculp^t*. It represents a draped figure, "ΣΙΓΑ," seated on the ground by

a wall, a broken thistle at one side. The head with its long hair is bowed down upon the breast, and the crossed hands hang limply between the knees. The design is called Fuseli's, but Gilchrist justly says: "This is a design I could swear to as Blake's whether 'adapted' by Fuseli or not."

On the last page another design of Fuseli's signed *Blake: sc.* bears the legend "Ancora imparo. | M: Angelo Bonarroti."

77. The | Life, | And | Posthumous Writings,
| Of | William Cowper, Esqr. | With An
| Introductory Letter | To The | Right
Honourable Earl Cowper. | By William
Haley, Esqr. | [Five lines] Vol. 1. | Chi-
chester: | Printed by J. Seagrave; | For
J. Johnson, St. Paul's Church-Yard, Lon-
don. | 1803. [-1804.]

Quarto, 10 $\frac{1}{8}$ x 8 $\frac{3}{8}$ inches. Three volumes.

"The plates for this work were printed by Blake and his wife at his own press, a very good one for that day, having cost 40l. when new—a heavy sum for him."

The chief interest in the book lies in this home-made quality. It marks, also, like the preceding, a happy period in Blake's life, and the pleasantest part of the Felp-ham residence, when the patron-author and the artist were on their best terms.

The plates are as follows :

Volume I.

Frontispiece. William Cowper. | Carmine
Nobilem | From a Portrait in crayons
Drawn from the Life by Romney in 1792.
Publish'd Nov. 5 1802. by J. Johnson St
Pauls Church Yard *Engraved by W
Blake 1802.*

Plate facing p. 4. Mrs Cowper | Mother of
the Poet | Publish'd Novemb 5. 1802 by J.
Johnson St Pauls Church Yard. *D.
Heins Pinx W Blake sculp*

Volume II.

Frontispiece. William Cowper. | Author of
"The Task" *T. Lawrence R. A: ad vivum
del 1793 W Blake sculp 1802.*

Copied from the original drawing.

Vignette on p. 415. The Peasants Nest |
Cowper's tame Hare's. Publish'd Nov 5
1802 by J. Johnson St Pauls Church Yard
Blake d & sc

"Executed in a light delicate style, very
unusual with Blake."

Volume III.

Frontispiece. A View of St Edmund's
Chapel | in the Church of East Dereham,
| Containing the Grave of William Cow-
per Esq | *Francis Stone del. W. Blake
sculp.*

Plate facing p. 416. A Sketch of the Monu-
ment | Erected in the Church of East
Dereham in Norfolk | In Memory of Wil-
liam Cowper Esq^{re} | Etch'd by W. Blake
from the original Model | by John Flaxman

Esq, Sculptor to his Majesty *Publish'd*
by J. Johnson St Pauls 25 March, 1804.

- 78. The Same. Romney's Portrait of Cowper.
- 79. The Same. Mrs. Cowper.
- 80. The Same. Lawrence's portrait of Cowper.
- 81. The Same. Vignette.
- 82. The Same. The Monument.
- 83. The | Triumphs Of Temper. | A Poem : |
In Six Cantos. | By William Hayley, Esq.
| [Four lines] The Twelfth Edition, Cor-
rected. | With New Original Designs, | By
Maria Flaxman. | Chichester : | Printed
by J. Seagrave ; | For T. Cadell And W.
Davies, Strand, | London. | 1803.

Octavo, $9\frac{3}{8} \times 5\frac{1}{2}$ inches.

Large paper copy.

Mary Anne Flaxman, the illustrator of the poem, was a half-sister to John Flaxman, and was strongly influenced by the work of her brother. The designs for this book were her most important efforts.

The plates are surrounded by double-ruled lines, and have a panel at the bottom for the reference to the words of the text, which they illustrate. Below each en-

graving is the inscription, *Maria Flaxman. inv & del. W Blake. sculp Publish'd May 1. 1803 by Cadell & Davies. Strand*

List of plates:

Frontispiece. Canto I. Verse 29 ["Beneath a father's care Serena grew"].

Plate 1, facing p. 48. Canto II. Verse 471 ["Breathes to her guardian Sprite this tender prayer"].

Plate 2, facing p. 60. Canto III. Verse 201 ["Entering beneath a wide fantastic arch"].

Plate 3, facing p. 97. Canto IV. Verse 328 ["From this the nymph her useful lesson took"].

Plate 4, facing p. 105. Canto V. Verse 43 ["As Quiet now her lightest mantle laid"].

Plate 5, facing p. 153. Canto VI. Verse 294 ["The hot oppressive mask was thrown aside . . ."].

84. Tales | From | Shakespear. | Designed |
For The Use Of Young Persons. | By
Charles Lamb. | Embellished With Cop-
per-Plates. | In Two Volumes. | Vol. I. |
London: | Printed For Thomas Hodgkins,
At The Juvenile Li- | brary, Hanway-
Street (opposite Soho-Square), | Oxford-
Street; And To Be Had Of All | Book-
sellers. | 1807.

Duodecimo, $6\frac{1}{2} \times 3\frac{1}{8}$ inches. Two volumes,
bound in one.

The work was originally issued in paper-covered boards at 8s.

The designs for the twenty plates were drawn by William Mulready. The title of each is engraved underneath, and the volume and page number above. None are signed or dated. Mr. Luther S. Livingston, in his *Bibliography of Charles and Mary Lamb*, 1903, says: "Most, if not all of the plates were engraved, two on the same copper-plate, a guide-line for dividing them being engraved between the two. The printed engravings were then separated with scissors."

85. The | Life | Of | George Romney, Esq. |
 He was famous in his profession; | And
 it was his great right to be so. | Shake-
 speare. [Seven lines] By William Hayley
 Esq. | Chichester: | Printed by W. Mason,
 | For T. Payne, Pall-Mall, London. | 1809.

Quarto, 10½ x 8½ inches.

Of the twelve plates in this work, all but one of them, a "Portrait of Romney from a Medallion by Thomas Hayley", drawn by Maria Denman, were after Romney's own paintings. They "display in the most impressive manner the talents of the departed artist." Caroline Watson engraved seven of them and W. Haines, A. Raimbach, Meadows, Robert Crowar, and Blake each engraved one.

Blake's fine engraving faces p. 84. The legend reads: Sketch of a Shipwreck after Romney. | Engraved by Blake | Published April 14th 1809 by Thomas Payne, Pall Mall.

Blake engraved a portrait of Romney for the work, but it was not used.

86. Compositions From The | Works Days And Theogony Of Hesiod. | Designed By John Flaxman R. A. P. S. | Engraved By William Blake. [Three lines] Published by Longman, Hurst, Rees, Orme & Brown London: Jan. 1. 1817.

Oblong quarto, 17¼ x 11¼ inches.

Published in boards with a paper label like the half-title, reading: The | Theogony Works & The | Days Of Hesiod | Engraved From The Compositions | Of John Flaxman R. A. Sculptor. | London.

The twenty-seven plates, which are in stipple, are not signed. Twenty-four are dated November 1, 1816, and thirteen January 1, 1817. It was thus twenty-four years after Blake engraved Flaxman's *Odyssey* that he now, "not a whit more prosperous with the world, had thankfully to engrave his friend's compositions for the *Works and Days*. . ." Flaxman himself procured his needy friend the work, and we learn that Blake took it

somewhat amiss that it was only copying that was procured for him, and not a chance to invent. Gilchrist, from whom we just quoted, goes on to say:

"Some touch of natural sorrow Blake might well feel at having to copy, where he could have invented with far more power and originality. For Blake was as full of *ideas* as Flaxman of *manner*, a tender and eloquent, but borrowed idiom."

V

WATER-COLORS

87. Designs For Young's Night Thoughts.
[1796-1797.]

Folio, $20\frac{1}{2} \times 15\frac{1}{8}$ inches. Two volumes.
537 plates.

These volumes contain the drawings which Blake made for Edwards's edition of the *Night Thoughts*, and of which only forty-three were reproduced in that incomplete work. On the recto of the frontispiece of the second volume we find the autograph of the publisher, "Richard Edwards High Elms". The books are just as they were when the artist turned his work over to the publisher, in whose possession they remained until, as Gilchrist

tells us, they were sold to Mr. Bain of the Haymarket, at the end of the last century.

The designs have been described minutely, and at length, by Mr. Frederic James Shields, in Gilchrist's *Life of William Blake*, 1880, 2: 287-307.

"There was published in Parts or 'Nights,' between 1742-1745, a quarto edition of the 'Night Thoughts,' and a copy of the letter-press, 9 inches high by $6\frac{1}{2}$ wide, is inlaid, somewhat out of the centre, within a sheet of drawing-paper, measuring 17 by $12\frac{3}{4}$ inches. This (it all bears the watermark 'J. Whatman, 1794') is again itself inlaid in a stronger edging of paper, bearing on its inner margin a ruled and tinted framework, which bounds and incloses the designs; the whole page thus elaborately constituted measuring 21 by 16 inches.

"The space left between the inlaid text and the outer margin of the drawing-paper is, as before indicated, unequally distributed, being broad at the base and one side, and narrow at the top and opposite side. Filling these spaces, and covering both sides of the sheet, the designs are drawn with the brush in Indian ink, and then coloured, sometimes in pale tints only, sometimes with full depth and richness.

"At the beginning of each volume there is a frontispiece entirely filled with design, unbroken by text; and each Night has, to its pages of Title and Preface, appro-

priate and suggestive inventions, besides those which illustrate the text of the poem."

Blake did not carry his illustrations to the end of the poem. At the bottom of p. 119 of the "Ninth Night and Last" is written in ink, "End of Night-thoughts." The work itself ends at p. 146.

Dodsley's was really the first edition. The first four "Nights" appeared in 1742, the fifth in 1743, the sixth and seventh in 1744, and the eighth and ninth in 1745. Dodsley issued the first four "Nights," and the style which he gave these parts was followed by the publishers of the subsequent parts.

In making up the Edwards's edition the printer did not copy the Dodsley edition. The stanzas, here, are brought close together and there are thirty lines to the page.

88. Illustrations for Milton's Allegro and Penseroso.

Folio, $16\frac{5}{8} \times 11\frac{7}{8}$ inches.

Twelve water-color drawings, averaging $6\frac{7}{8} \times 4\frac{3}{4}$ inches, with 12 pages of the text of the poem and descriptions of the designs in Blake's handwriting, mounted on leaves and bound into a volume. The descriptions are given below, *verbatim*. The text on the verso of the leaves faces

the drawings, which are on the recto. The drawings are signed *W Blake inv* and *Inv W. Blake*.

Gilchrist does not mention these designs, but Mr. W. M. Rossetti gives them in his list, and says of them: "A very pretty and interesting series, of small dimensions, in which Blake's turn for personifying and idealising comes out as strong as in the 'Prophetic Books,' but divested of terror, and, of course, following the main lines traced by the poet. . . The colour generally is very Blakeian—bright, light and many-tinted: it may be called 'variegated' colour, like that of a pale tulip."

It might be suggested that the designs are something more than "pretty." It is doubtful if Blake ever executed, even for the *Songs of Innocence*, designs so lovely in feeling. The beauty of the figures and the great skill of the composition alone would mark them as the best of a gentle Blakeism.

Mr. W. M. Rossetti gives a list of the plates in the list of "Works in Colour," and his notes to each are very suggestive. He reminds us that the first design Mirth has been engraved; he calls attention to the "retreating night-sky, with some big scattered stars" of the second; the "Spring-like colour" of the fourth; the "Youth-like and mellow" quality of the sixth, and the "colour delicately in sympathy" of the seventh. The tenth

he thinks is "altogether one of the most memorable designs," and the twelfth, he says, is "possibly the best of the series."

List of the drawings :

Mirth Allegro

1. Heart easing Mirth.

Haste thee Nymph, and bring with thee

The Mountain Nymph Sweet Liberty.

"These Personifications are all brought together in the First Design. Surrounding the Principal Figure which is Mirth herself."

2. To hear the Lark begin his flight

Till the dappled dawn does rise.

"The Lark is an Angel on the Wing. Dull Night starts from her Watch Tower on a Cloud. The Dawn with her Dappled Horses arises above the Earth. The Earth beneath awakes at the Larks voice."

3. Sometime walking, not unseen,

Under the Hawthorne in the Dale.

"The Great Sun is represented clothed in Flames surrounded by the Clouds in their Liveries, in their various Offices at the Eastern Gate. beneath in Small Figures Milton walking by Elms on Hillocks green. The Plowman. The Milkmaid The Mower, whetting his Scythe, & the Shepherd & his Lass under a Hawthorne in the Dale."

4. Sometimes with secure delight,

On a Sunshine Holiday.

"Mountains Clouds Rivers Trees appear Humanized on the Sunshine Holiday. The Church Steeple with its merry bells The Clouds arise from the bosoms of Mountains While Two Angels Sound their Trumpets in the Heavens to announce the Sunshine Holiday"

5. Then tho the Spicy Nut brown Ale

Ere the first Cock his Matin rings.

"The Goblin crop full flings out of doors from his Laborious task dropping his Flail & Cream bowl yawning & stretching vanishes into the Sky, in which is seen Queen Mab Eating the Junkets. The Sports of the Fairies are seen thro the Cottage where 'She' lays [*sic*] in Bed 'pinchd & pulld' by Fairies as they dance on the Bed the Cieling [*sic*] & the Floor & a Ghost pulls the Bed Clothes at her Feet. 'He' is seen following the Friars Lantern towards the Convent"

[Finis]

6. There let Hymen oft appear

Warble his native wood notes wild.

"The youthful Poet sleeping on a bank by the Haunted Stream by Sun Set sees in his dream the more bright Sun of Sun [*sic*] of Imagination, under the auspices of Shakespeare & Johnson, in which is

Hymen at a Marriage & the Antique Pageantry attending it"

Melancholy Pensieroso

7. Come pensive Nun devout and pure,

And looks commercing with the sky.

And join with thee calm Peace and Quiet

Gently o'er the accustomed oak.

"These Personifications are all brought together in this design surrounding the Principal Figure Who is Melancholy herself"

8. To behold the wandering Moon

Swinging slow with sullen roar.

"Milton in his Character of a Student at Cambridge, Sees the Moon terrified as one led astray in the midst of her path thro heaven. The distant Steeple Seen across a wide water indicates the Sound of the Curfew Bell"

9. Where I may oft outwatch the Bear

In Fire, Air, Flood or Underground.

"The Spirit of Plato unfolds his Worlds to Milton in Contemplation. The Three destinies sit on the Circles of Platos Heavens weaving the Thread of Mortal Life these Heavens are Venus Jupiter & Mars. Hermes flies before as attending on the Heaven of Jupiter the Great Bear is seen in the Sky beneath Hermes & The Spirits of Fire, Air, Water, & Earth Surround Miltons Chair"

10. And where the Sun begins to Fling

And shadows brown that Sylvan loves.

"Milton led by Melancholy into the Groves away from the Suns flaring Beams who is seen in the Heavens throwing his darts & & [*sic*] flames of fire The Spirits of the Trees on each side are seen under the domination of Insects raised by the Suns heat"

11. There in close Covert by some brook

Or the unseen Genius of the Wood.

"Milton Sleeping on a Bank. Sleep descending with a Strange Mysterious dream upon his wings of Scrolls & Nets & Webs unfolded by Spirits in the Air & in the Brook around Milton are Six Spirits or Fairies hovering on the air with Instruments of Music"

12. And may at last my weary Age

To something like prophetic strain.

"Milton in his Old Age sitting in his Mossy Cell Contemplating the Constellations, surrounded by the Spirits of the Herbs & Flowers, bursts forth into a rapturous Prophetic Strain"

89. Designs for the Book of Job. [Circa 1822.]

Twenty-one designs mounted on thick paper, and bound in a volume.

From the Earl of Crewe collection.

One of the last purchases made from Blake by his long-time friend and best patron, Mr. Thomas Butts, was this set of water-color drawings. (See No. 47.) There is something pathetic in the picture of this solitary, unappreciated old man (he was now well on towards seventy years old) at work upon the noble story of Job and his sufferings.

The drawings give Blake's first conceptions of the subject. The copies, which he made during the next year for Mr. Linnell, vary in details and are often finer. Both sets, Gilchrist says, "are finely drawn, and pure in colour; necessarily very much finer than the prints. Much must be lost by the way." If, therefore, as he adds, the engravings are the best that Blake ever did, the drawings here shown would seem, by inference, to be his greatest work.

Mr. W. M. Rossetti gives a list of the best of the water-colors, with short notes upon them. The strongest effects of color are found in "The just upright man," in *Job's Dream*, and in *Leviathan and Behemoth*. The fine effect of the angels in the engraved plate "when the morning stars sang together" got its happiest touch in the engraving.

Bound up with the water-colors is a set of proofs from the engraved plates, twenty-two in number, counting in the title-page.

90. Five illustrations of the Book of Revelation not dated.

a. Death on the Pale Horse. Rev^{ns} vi. 17, 8.

15¼ x 12 inches.

b. "A Woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars, behold, a great red Dragon also. Rev^{ns} Ch: 12th v. 4th Signed W. B.^{inv}"

17½ x 13½ inches. Inlaid and mounted.

c. "And power was given him over all kindred, & tongues, & Nations. Rev^{ns} Ch: 13th v. 1: & 2. Signed W. B.^{inv}"

15½ x 14 inches.

d. "The number of the Beast is 666 Rev^{ns} Ch. 13th v. 11th & 12th Signed W. B.^{inv}"

16¼ x 13½ inches.

e. "He cast him into the bottomless pit, & shut him up. Rev^{ns} Ch: 20th v^s 1 & 2"

14½ x 12¼ inches.

91. Illustration for Paradise Lost.

"So judg'd he Man, both Judge & Saviour sent. B^k 10th 1: 209. Signed W. Blake, 1808."

19½ x 15½ inches.

92. [Samson and the Philistines.]

$7\frac{9}{16} \times 10\frac{1}{2}$ inches.

93. Three draped figures.

$8\frac{1}{4} \times 10\frac{5}{8}$ inches.

94. The Covenant. *Signed* W. B ^{inv} Gen : ch :
9th v. 13th

14 x 12 inches.

95. An old man seated teaching a young girl ;
a youth in gaily colored raiment seated, in
foreground, reading.

$4\frac{5}{8} \times 3\frac{3}{8}$ inches.

VI

SKETCHES

96. A woman with snaky locks, draped in a
veil, the ends held in her upraised hands.
Flower-forms on either side.

Pencil, $2\frac{3}{4} \times 2\frac{3}{4}$ inches.

On verso, a sketch, with lines,

Father & Mother, I return

From flames of fire, tried & pure & white.

Pencil, 3 x 3 inches.

97. Head of a woman, in classic style.

Pencil, $6\frac{1}{8} \times 4\frac{1}{8}$ inches.

"This lovely sketch was given by Blake to Flaxman; and by this artist to Mrs. Ley for her album; I obtained it from the lady's daughter." QUARITCH.

On the verso, head and bust of a woman.

Pencil, $4\frac{1}{4} \times 4$ inches.

98. A man with upraised arms, and three seated female figures.

Pencil, $8\frac{1}{2} \times 10\frac{3}{4}$ inches.

A drawing for the last plate of *Job* (No. 47). Described by Rossetti: "Slight in execution; the design pretty nearly as in the engraved plate, but without the visionary subjects in the background."

99. A Giant figure, seated, head between knees, clouds behind him.

Pencil, $6\frac{1}{2} \times 9\frac{1}{4}$ inches.

Study for vignette on p. 41 of *Jerusalem*, beginning "Bath who is Legians."

100. A shepherd asleep on the edge of a precipice, a dog by his side.

Pencil, $6\frac{3}{4} \times 12\frac{1}{8}$ inches.

101. Winged man, seen from behind. Left hand outstretched, in right a sword.

Pencil, $12\frac{5}{8} \times 13\frac{1}{4}$ inches.

On verso, man with arms upraised. Pencil, $17\frac{3}{8} \times 9$ inches.

102. Three torsos, two males and a female.

Pencil, $6\frac{3}{4} \times 9\frac{1}{2}$ inches.

103. A composition with numerous figures, perhaps for *Dante*.

Pencil, $9\frac{1}{2} \times 7$ inches.

On verso, wings, and part of a female figure. Pencil.

104. A composition.

Pencil, $8\frac{1}{4} \times 5\frac{7}{8}$ inches.

On verso, a very slight sketch, perhaps for *Dante*; a figure of a man carelessly drawn, probably one of a group in Plate V of *Dante*.

105. Nude man, reclining, left arm on pile of books. At right, a nude figure advancing.

Pencil, $13\frac{1}{2} \times 17\frac{1}{4}$ inches.

On verso, seated man. Pencil, $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

106. A bull, with woman holding a lyre leaning against him. An old man with shepherd's crook in background.

Pencil, $8 \times 10\frac{5}{8}$ inches.

On verso, drawings of arms, legs, hands, and feet, and studies for two small figures in *America*. Pencil.

107. Torso of a man.

Pencil, $13\frac{3}{4} \times 8\frac{3}{8}$ inches.

108. An old man standing, another kneeling.

Pencil, $2\frac{3}{4} \times 4\frac{1}{8}$ inches.

109. An old man seated, talking with two seated monks. At left, a man leaning on a sword; at right, three figures.

Pencil, 16×11 inches.

110. Affection and Love.

Pencil, $4\frac{1}{4} \times 3\frac{1}{8}$ inches.

111. A figure stretched along the ground, another with arms raised in astonishment.

Pencil, $3 \times 2\frac{3}{4}$ inches.

On verso, same in ink, $2\frac{1}{2} \times 3\frac{1}{4}$ inches.

112. [Apollo and Daphne.]

Pencil, 9 x 8 inches.

113. An old man addressing a multitude. See No. 40.

Pencil, $13\frac{1}{2} \times 19\frac{1}{8}$ inches.

114. Same subject, reversed, and more carefully done.

Pencil, $11\frac{1}{4} \times 16\frac{1}{2}$ inches.

On verso, a lady playing the harp. Pencil,
 $11\frac{1}{4} \times 12\frac{1}{2}$ inches.

115. Swans' heads.

Pencil, $6\frac{1}{2} \times 4$ inches.

116. An ass with long sword hanging at his side, bonnet with plumes, book open before him, faces an old woman who milks another ass. In background two more asses.

Pencil, $8 \times 8\frac{1}{8}$ inches.

117. Sketch for a composition.

Pencil, $8\frac{1}{2} \times 8\frac{3}{8}$ inches.

118. Two men, one clothed, the other draped, face a third resembling the Apollo Belvedere. At left and back, slight indications of other figures.

Pencil and ink, $10\frac{7}{8} \times 15\frac{1}{2}$ inches.

On verso, a large man seated, arms resting on knees. Pencil, $7 \times 12\frac{1}{2}$ inches.

119. A man, seen from behind, rising on the clouds.

Pencil, $4 \times 7\frac{5}{8}$ inches.

120. Numerous figures, very slightly expressed.

Pencil, $10 \times 7\frac{5}{8}$ inches.

121. A man kneeling, shooting an arrow from a bow. Behind him a horse.

Pencil, $12\frac{1}{2} \times 9\frac{1}{2}$ inches.

Sketch for *Jerusalem*, p. 39, on plate beginning "By Satans Watch fiends . . ."

122. [Mercury and Argus.]

Pencil and India ink, $8 \times 11\frac{3}{4}$ inches.

123. [Subject for the *Inferno*.]

Pencil and ink, $9 \times 8\frac{1}{4}$ inches.

124. Group of men seated in a circle, the center one holding a cane.

India ink, $11\frac{1}{4} \times 14$ inches.

125. [Ruth and Naomi.]

India ink, $13\frac{1}{4} \times 18\frac{5}{8}$ inches.

On verso, the same in outline.

126. A man (Moses?) in a long robe, with arms upraised, and numerous men with arms upraised.

India ink, $13\frac{1}{2} \times 16\frac{7}{8}$ inches.

127. A man (Moses?) holding tablets. On either side a man, each having one hand on tablets, the other upraised. To left, three men; to right, two; all with arms upraised.

India ink, $14\frac{1}{2} \times 21$ inches.

128. Two men seated, one old, one middle-aged, books on their laps. Group of figures on either side.

India ink, $18 \times 23\frac{1}{2}$ inches.

129. An old man reading on right; a woman writing at left. Between them descend a nude man and girl reading.

Sepia, $11\frac{1}{2} \times 15\frac{1}{4}$ inches.

130. [Ezekiel's Vision.] The Valley of the Dry Bones.

India ink, $8\frac{1}{4} \times 11\frac{3}{4}$ inches.

131. [Detail from Death of Strong Wicked Man (No. 54).] *Signed* Blake.

India ink, $8\frac{5}{8} \times 10\frac{5}{8}$ inches.

132. [A group of captives.]

India ink, $8\frac{1}{4} \times 12\frac{1}{8}$ inches.

133. [The Three Fates.]

$11\frac{7}{8} \times 9\frac{3}{8}$ inches.

134. [The Last Judgment.]

India ink, $17\frac{3}{4} \times 13\frac{1}{4}$ inches.

135. Design for the upper part of *The Death of the good old Man*, pl. 5 of *The Grave*.

India ink, $5\frac{1}{2} \times 9\frac{1}{4}$ inches.

The engraved plate below it.

136. Timon. *Signed* By W^m Blake.

Pen and ink, colored with water-colors. $4\frac{3}{4} \times 4\frac{1}{8}$ inches.

VII

MANUSCRIPTS

137. Letter.

Quarto, $8\frac{1}{4} \times 6\frac{1}{2}$ inches. $2\frac{1}{2}$ pp.

To Dawson Turner Esq^{re}

Yarmouth

Norfolk.

Sir

I send you a List of the different Works you have done me the honour to enquire after. Their unprofitable enough to me tho Expensive to the Buyer Those I Printed for Mr Humphry are a Selection from the different Books of Such as could be Printed without the Writing tho to the Loss of some of the best things For they when Printed perfect accompany Poetical Personifications & Acts without which Poems they never could have been executed.

			£	s	d
America	18 Prints folio.		5	5	0
Europe	17 do folio.		5	5	0
Visions L	8 do folio.		3	3	0
Thel	6 do Quarto		2	2	0
Songs of Innocence	28 do Octavo		3	3	0
Songs of Experience	26 do Octavo		3	3	0
Urizen	28 Prints Quarto		5	5	0
Milton	50 do Quarto		10	10	0
12 Large Prints Size of Each about	} 2 feet by $1\frac{1}{2}$ Historical & Poetical Printed in Colours. Each				
			5	5	0

These last 12 Prints are unaccompanied by any writing.

The few I have Printed & Sold are sufficient to have gained me great reputation as an Artist which was the chief thing Intended But I have never been able to produce a Sufficient number for a general Sale by means of a regular Publisher. It is therefore necessary to me that any Person wishing to have any or all of them: should send me their Order to Print them on the above terms & I will take care that they shall be done at least as well as any I have yet Produced.

I am Sir with many thanks for your very Polite approbation of my works

Your most obedient Servant

9 June 1818

William Blake

17 South Molton Street

This letter is of great interest. It gives the prices which Blake charged for his books in 1818. Compared with the prices of the Prospectus issued October 10, 1793 (see Gilchrist, II, p. 285), we find a marked advance in values. Compared with another letter quoted by Messrs. Ellis and Yeats, and bearing date of April 12, 1827, it would seem that the prices of his books were constantly increased. But this letter is chiefly important in that it shows the number of leaves, which Blake, at this time, considered to belong to each book. The fact that different copies of the same book often vary considerably in the arrangement and number of leaves, shows,

however, that the artist was not always of the same mind.

138. Letter.

Octavo, 1 p.

J. M. Linnell Esqr

Cirencester Place

Fitzroy Square

Dear Sir

I am still far from recovered & dare not get out in the cold air. Yet I loose nothing by it. Dante goes on the better which is all I care about.

Mr. Butts is to have a Proof Copy for Three Guineas this is his own decision quite in Character He calld on me this Week

Yours sincerely

William Blake

Not dated, but written between 1824 and 1827, when the designs to Dante were published.

139. Note and sketch book, called by Blake's biographers the "M.S. Book."

Quarto, $6\frac{3}{8} \times 7\frac{3}{4}$ inches.

Collation: 116 pages.

Closely filled with sketches and writing, both verse and prose; in half-calf binding, in which it was placed by Dante Gabriel Rossetti, who made the following memorandum on a fly leaf:

"I purchased this original M.S. of Palmer, an attendant in the Antique Gallery of the British Museum, on the 30th April 1847. Palmer knew Blake personally, and it was from the artist's wife that he had the present M.S. which he sold me for 10^s. Among the sketches there are one or two profiles of Blake himself

"D. G. C. R."

Rossetti's use of the initial for his third Christian name, Charles (which he subsequently dropped), indicates an early date for this memorandum. At the end of the book are bound in 66 pages of selections from the book which Rossetti had carefully copied out,—probably with some thought of publishing them. In copying, Rossetti endeavored to revise the text somewhat,—rather to its disadvantage. The volume, however, is an interesting memorial of the only two Englishmen who have won considerable distinction in both poetry and painting.

Rossetti lent the volume in 1861 to Gilchrist, who made extensive use of its contents in his *Life of Blake*, which, being left unfinished at his death in November, 1861, was carried to completion by Rossetti, who wrote a considerable portion of the critical part of the biography (see Rossetti's own copy of the first (1863) edition of Gilchrist, described on p. 144 of this catalogue).

Blake evidently kept the book by him

while he worked and used it for noting down first thoughts for sketches, verse, and prose as they occurred to him. The book was most in use during certain periods, but the total range of date is at least twenty years, and probably more. Apparently his first use of the book was for sketches only. They occur on nearly every page except the last two or three. Some are carefully finished and a few are colored in sepia; but in many cases they are hastily dashed off, as if to catch some "vision" before it should disappear. Occasionally there are several sketches of the same subject.

At first the sketches are placed in the middle of the page, and quite a series of these illustrate poetical quotations, which are written underneath them. A selection of sixteen of these sketches originally illustrating poetical quotations were engraved and published by Blake in 1793 under the title of *The Gates of Paradise*. Nearly all the designs for *The Vision of the Daughters of Albion*, also dated 1793, occur here. There are two sketches (one very carefully drawn) for the figure of Nebuchadnezzar in *The Marriage of Heaven and Hell* (the only book of Blake's not dated, but it was published before 1793). There are a number of sketches that Blake engraved in the *Songs of Experience*, *America*, and *Urizen*, all of 1794.

When he had reached with his sketches

nearly the end of his book, he reversed its position, and used it for his poems, some of which are included in the *Songs of Experience*, but the greater part remained unpublished until Gilchrist's *Life* in 1863. A scholarly and complete edition of Blake's poems based on the originals as they appear in the MS. book has been prepared by John Sampson, of Liverpool University, and will soon be published. (For instance, there are three versions of about 100 lines each of the important poem, *The Everlasting Gospel*.)

About the years 1807 to 1810 Blake further crowded into the book several long articles in prose, a *Public Address (on Art)*, the *Descriptive Catalogue of his Exhibition of Pictures*, &c. For these every spare bit of space was utilized, and when necessary the sketches were encroached upon and written across. Much of this material remained unpublished at his death.

Such entries as the following illustrate the autobiographic value of the book:

"I say I shant live five years and if I live one it will be a wonder, June 1793."

And immediately above this is written:

"Tuesday, Jan'y 20, 1807, between two and seven in the evening, Despair."

VIII

PORTRAITS

140. [William Blake.] By T. Phillips.

Pencil sketch, slightly touched up with ink.
4 x 4 inches.

141. William Blake. *Signed* I. Linnell fc.

Pen and ink, $6\frac{7}{8} \times 4\frac{1}{2}$ inches.
The original sketch for the miniature on
ivory, afterwards engraved by C. H. Jeens.

142. [William Blake] Fac-simile of a Portrait
on Ivory | Painted from life by John Lin-
nell. 1827. | Engraved by C. H. Jeens. |
Published by Macmillan & Co London &
Cambridge, 1863.

Line engraving, $2\frac{3}{4} \times 2\frac{1}{2}$ inches.
On India paper.

(In: Life of William Blake, by Alex-
ander Gilchrist, London, 1863. Vol. 1.)

143. Same, without imprint, on plate paper.

(In: Life of William Blake, by Alex-
ander Gilchrist, London, 1880. Vol. 1.)

144. The same, on laid paper.

145. William Blake. Painted by T. Phillips
R. A. | Engraved by L. Schiavonetti V. A.
| London, Published by R. H. Cromek, 64,
Newman St May 1st 1808.

Line engraving, $14\frac{1}{2} \times 10\frac{1}{4}$ inches.

On India paper.

See No. 54.

146. William Blake.

Line, $9 \times 5\frac{1}{2}$ inches.

After the above.

147. William Blake. T. Phillips. Schiavonetti.

Photo intaglio, $4\frac{1}{4} \times 3\frac{1}{2}$ inches.

On India paper.

(In: Life of William Blake, by Alexander Gilchrist, London, 1880. Vol. 2.)

148. William Blake. W^m Blake, del A. L.
Dick Sc

Line.

IX

LIST OF WORKS ON BLAKE

A bibliography of Blake, published in the *Bulletin of the Boston Public Library*, in April, 1881 (Vol. iv, No. 10; whole No. 57), p. 335, is expanded by Mr. Koehler in his catalogue for 1891. Only the more important of these works are given here, with the addition of one or two published since that date.

Malkin, Benjamin Heath. A Father's memoirs of his Child. London, 1806.

Cunningham, Allan. The Lives of the most eminent British Painters, Sculptors, and Architects. London, 1830. 3 volumes.

Gilchrist, Alexander. Life | Of | William Blake, | "Pictor Ignotus." | With Selections From His Poems And Other Writings | By The Late | Alexander Gilchrist, | Of The Middle Temple, Barrister-At-Law; | Author Of "The Life Of William Etty, R. A." | Illustrated From Blake's Own Works, | In Facsimile By W. J. Linton, | And In Photolithography; | With a Few of Blake's Original Plates. | In Two Volumes. | Vol. 1. | London and Cambridge; | Macmillan And Co. | 1863. | [The Right of Translation is reserved.]

Octavo, 9 x 6 inches.

Collation: Two volumes. Portraits, plates, facsimiles.

One cannot study Blake's life without a thought of the man who made this study possible, Alexander Gilchrist, "a far-sighted and nobly honest writer on subjects of which few indeed are able to treat worthily." A chance sight of some of Blake's drawings for *Job* led him to undertake the biography, and brought him into relationship with Dante Gabriel Rossetti, whose name afterwards became inseparably associated with his in matters relating to Blake.

Extract from a letter of D. G. Rossetti written to William Allingham, from Black Friars, Nov. 1, 1860:

A man, (one Gilchrist, who lives next door to Carlyle, and is as near him in other respects as he can manage), wrote to me the other day, saying he was writing a life of Blake, and wanted to see my manuscript by that genius. Was there not some talk of *your* doing something in the way of publishing its contents? I know William thought of doing so, but fancy it might wait long for his efforts; and I have no time, but really think its contents ought to be edited, especially if a new Life gives a "shove to the concern" (as Spurgeon expressed himself in thanking a liberal subscriber to his Tabernacle). I have not yet engaged myself any way to said Gilchrist on the subject, though I have told him

he can see it here if he will give me a day's notice.

Mr. Hill, the editor of Rossetti's *Letters*, referring to the above, says :

"One Gilchrist" was Alexander Gilchrist, author of *Lives of Etty and Blake*. "For him," writes Mr. W. M. Rossetti, "the feeling of Rossetti was one of genuine friendliness. He liked the writer and his writings, and had a high regard for his insight as a critic of art". Gilchrist's sudden death in the following November came as a "staggering blow" to his friend. When, a few months later, Rossetti lost his wife, he wrote to Mrs. Gilchrist:—"I feel forcibly the bond of misery which exists between us, and the unhappy right we have of saying to each other what we both know to be fruitless". He and his brother helped the widow to complete her husband's *Life of Blake*.

The copy of the *Life*, here exhibited, belonged to Rossetti, and is full of his pencilled notes in exclamation, criticism, or correction, some of them being made in anticipation of a new edition of the work. The following are cited as examples of these marginalia. Gilchrist had said on page 70 of Vol. I :

"The colors he used were few and simple, indigo, cobalt, gamboge, vermillion, Frankfort, black freely, ultramarine rarely, chrome not at all"; and Rossetti

adds: "Surely yellow ochre & a brown & a lake".

After the letter by Samuel Palmer in memory of Francis Oliver Finch (Vol. I. 298), he remarks, "Excellent indeed. How comes it that Palmer has not exercised his literary power?"

Gilchrist, Alexander. Life of William Blake. New and enlarged edition. London, 1880. 2 volumes.

Swinburne, Algernon Charles. William Blake, a critical essay. Second edition. London, 1868.

Ellis, Edwin John, and Yeats, William Butler. The Works of William Blake. London, 1893. 3 volumes.

Langridge, Irene. William Blake, London, 1904.





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